

# THE MUSICAL TIMES

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*The Worcestershire Echo*, September 22, 1905.

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FIFTEEN FREE OPEN SCHOLARSHIPS will be competed for in January, 1906. Last day for receiving Official Entry Forms, accompanied by stamped Certificate of Birth, is December 21 next.

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The next F.R.C.O. Examination begins on January 1, 1906. The Solo-playing Tests are:—Sonata in D major, No. III. (last movement "Vivace," only), J. S. Bach (Peters, Vol. 1, p. 30); (Novello & Co., Book 4, p. 118); (Augener & Co., Vol. 8, p. 340); (Breitkopf & Härtel, Vol. 6, p. 42). Sonata in A, No. III., Mendelssohn (Novello & Co.); (Augener & Co.). Fugue in D major, J. E. Eberlin (Novello & Co.); (Augener & Co., "Cecilia," Vol. 2, p. 102).

The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by DECEMBER 12, for ASSOCIATESHIP by DECEMBER 19. In the case of New Members, proposal forms duly filled up must be sent in before DECEMBER 5. No names will be entered after the above dates.

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The College is open daily from 10 a.m. to 5 p.m. On Saturdays from 10 to 1.

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# The Musical Times.

DECEMBER 1, 1905.

## MAGDALEN COLLEGE, OXFORD.

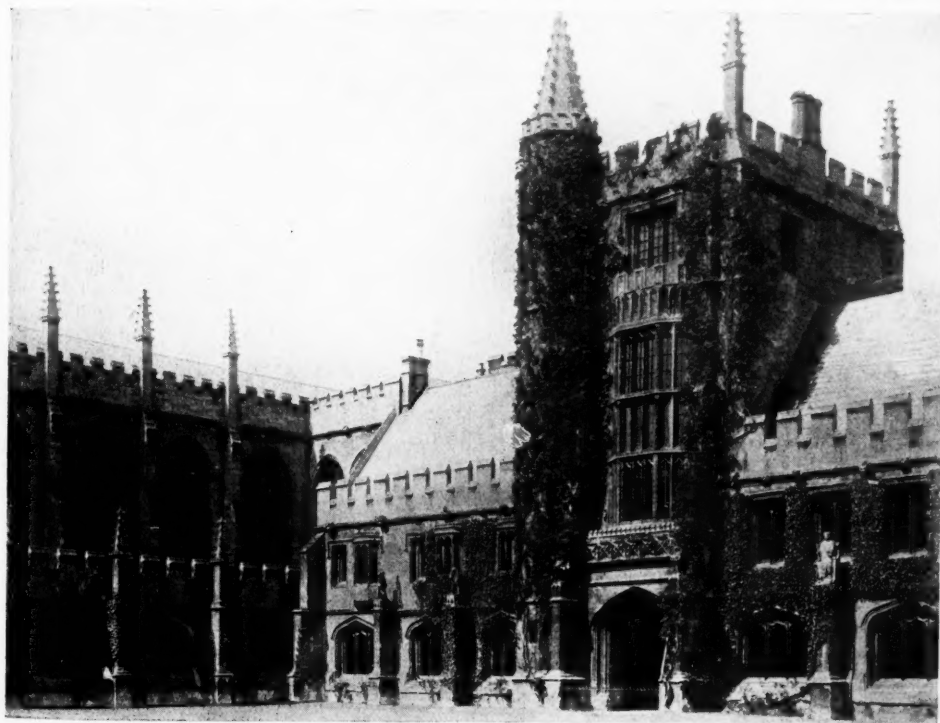
*'The most absolute building in Oxford.'*

King James I.

'Magdalen College,' wrote Lord Macaulay, 'is one of the most remarkable of our academical institutions. Its graceful tower catches, afar off, the eye of the traveller who comes by road from London. As he approaches, he finds that this tower rises from an embattled pile, low and irregular, yet singularly venerable, which, embowered in verdure, overhangs the sluggish waters of the Cherwell.' These words of the great historian are as true to-day as when they were written. Whoever founded in the unknown long ago the Hospital of St. John Baptist must have had an eye to the 'beautiful for situation' and picturesque surroundings. That Hospital—a non-academical institution and independent of the University—existed for 'the relief of poor Scholars and other "miserable" persons.' On its site a new foundation, known the world over as Magdalen College, Oxford, was founded by Waynflete, Bishop of Winchester, in the year 1448, 'in Honour of the blessed Virgin, St. Mary Magdalen, St. John

the Baptist, St. Peter and St. Paul, the glorious Confessor St. Swithun, and all the Tutelar Saints of the Cathedral Church of Winton.' The buildings were begun in 1474—the labourers receiving 4*d.* a day and the 'row-masons' 4½*d.* to 6*d.*—and eight years later the College was in full working order. On August 9, 1492, the 'first corner-stone' of the new bell-tower, 150 feet high, was laid by the President of the College, and this majestic structure—one of the glories of Oxford—appears to have been completed in 1504-5, when the bells were thereunto removed from an old bell-tower, probably part of the Hospital buildings. Upon the completion of the tower a 'clock of new iron' was inserted which 'a mason, a painter, and a beer-brewer contracted to make for the sum of £10, to go sufficiently and truly for a year and a day from All Saints' Day of 1505.'

The Chapel, a T-shaped sanctuary in perfect harmony with its beautiful surroundings, contains a sculptured rearedos having a painted altar-piece, 'Christ bearing His Cross,' assigned to Ribalta. Of the organ more anon. In the niches of the porch are five figures representing St. John Baptist, King Edward IV., St. Mary Magdalen, St. Swithun, and the founder (Waynflete), as shown in the photograph on page 783. The noble hall is remarkable for its 'linen-fold' panelling on three sides of the room, the portraits which adorn its walls, and the fine screen of Jacobean work. Not the least attractive feature of the buildings are the



THE FOUNDER'S TOWER AND PART OF THE QUADRANGLE.

(Photograph by Mr. Ronald P. Jones, M.A.)

Cloisters (*c.* 1590), with the curious allegorical figures placed on the buttresses, *e.g.*, a statue of Moses with the Tables of the Ten Commandments in his hands, an emblem of Divinity; *Aesculapius*, typifying physic; the stork feeding her young ones with her own blood, signifying affection, and so on. The Founder's Tower contains a magnificent room, formerly the lodging of the President, lighted on each side by a splendid oriel window. Some fine old tapestry, the gift of Prince Arthur, son of Henry VII., is therein preserved.

An out-door canopied pulpit is a specially interesting and unique feature of the College. From its elevated position, near the entrance-gate, a sermon was annually preached on St. John Baptist's day to a congregation assembled in the quadrangle, the ground being strewn with rushes and grass, and the buildings dressed with green boughs, in commemoration of the preaching of the Baptist in the Wilderness. The use of this pulpit, which had long been discontinued, was revived in 1896, when the sermon was preached by the present Bishop of Stepney (Dr. Cosmo Gordon Lang), then a Fellow and Dean of Divinity of the College. Beyond the New Buildings (erected in 1733) is the Grove, or deer-park—not a deer-park in name only, but an enclosure where those graceful animals have actually browsed for two hundred years. In the plan of Oxford made by Ralph Agas in 1578 the Grove is divided into several sections described as 'Mag. Colledge Gardaines, Orchardes, Pastures, and Walkes.' These Walks, including that known as 'Addison's Walk,' are most beautiful in their sylvan charm and peaceful serenity. Well may old Antony à Wood extol Magdalen's lovely grounds as 'pleasant meanders shadowed with trees. At some times of the year you will find them as delectable as the banks of the Eurotas, where Apollo himself was wont to walk and sing his lays.'

The following architectural notes on the Great Tower and other parts of the College buildings have been kindly contributed by Mr. Ronald P. Jones, M.A., a former undergraduate.

'The bell-tower is one of the few Gothic examples in England intended to stand detached and complete in itself down to the ground, like the Italian Campanile. Though it now rises from a lower range of buildings, these do not project beyond the tower itself, so that the proper effect can still be obtained from the High Street or from the small quadrangle (or rather triangle) which lies between it and the Chapel. It was designed on the principle (also followed by the Italians in such cases) of concentrating all the decorative interest on the upper story, leaving the rest severely simple. Thereby not only is a large amount of plain wall surface obtained as an effective contrast, but the particular purpose of the tower is made clear by the emphasis laid on the upper part in which the bells are hung. The octagonal pinnacles are carried on projections of the same plan rising from the ground instead of the usual angle buttresses, and that which

contains the staircase is somewhat larger than the others. This gives a variety of effect to the different sides, which is further increased by a slight variation in the form of the arched window-heads. Thus it is noticeable that the north and west sides convey an impression of greater strength and power, while the east and south are more delicate and graceful. Perhaps it would be too much to attribute to the designer any deep intention in this, but it is at least remarkable that the stronger sides are mainly seen over the College buildings, while the others appear rising above trees. The eight pinnacles and the battlements are richly carved and pierced, and the band of quatrefoils, with strongly-marked string-courses above and below, seems to tie the design together admirably. The whole belfry could not be surpassed as a piece of exquisite proportion, and it is free from the over-elaborate surface decoration which characterizes so much work of this period.

'The west doorway to the Chapel is another feature of special beauty. The detached outer rib, which echoes the outline of the arch, is an excellent means of relieving the stiffness of the straight mouldings in the angles. It occurs again on the west side of the Founder's Tower, and was repeated in Mr. Bodley's "St. Swithun's" building opposite: but otherwise it appears to be unique in England. On the porch, and elsewhere throughout the buildings, much use is made of the heraldic lily which is taken from the College Arms. An interesting point about the Cloisters consists in the upper rooms being brought forward over the "walks," whereas in the cathedrals the cloister always projects from the general face of the buildings surrounding it.

'The view of the Hall and Chapel, with the Founder's Tower on the right, and the Great Tower in the background, is one of the finest architectural compositions in this or any country. I gain immensely in effect from the fact that the Great Tower is set at a slight angle to the Chapel, owing to the direction of the High Street at this point. As was so often the case, the mediæval builders, by following the natural conditions of the site, obtained an unexpected and delightful result in grouping, which the classicists would have missed by a too strict adherence to symmetry in planning.'

From the north side of the 'Founder's Tower' to the north-west angle of the cloister, the upper story is occupied by the Library: a set of rooms in the north front, opening from the main Library, and two rooms in the 'Founder's Tower' are also used for Library purposes. The main Library is fitted with large cases set at right-angles to the walls, and at the north end with wall cases. The printed books number about 25,000 volumes, those on one side being for the most part theological, those on the other classical and historical works. The more recent books relating to natural science are in the annexe. The Library includes a fair number of early printed books, among them one of the three known copies of the first book printed in

London—the work of Antonius Andreas, on the Metaphysics of Aristotle, printed in 1480 by John Lettoun—and specimens of the presses of Caxton, of Fust, and of the early Oxford printer Theodorico Rood. Among the manuscripts, which are kept in a small room near the Library door, there are some volumes of special interest—a Gospel-book written and illuminated for Cardinal Wolsey; a twelfth-century Pontifical of English use, noted in

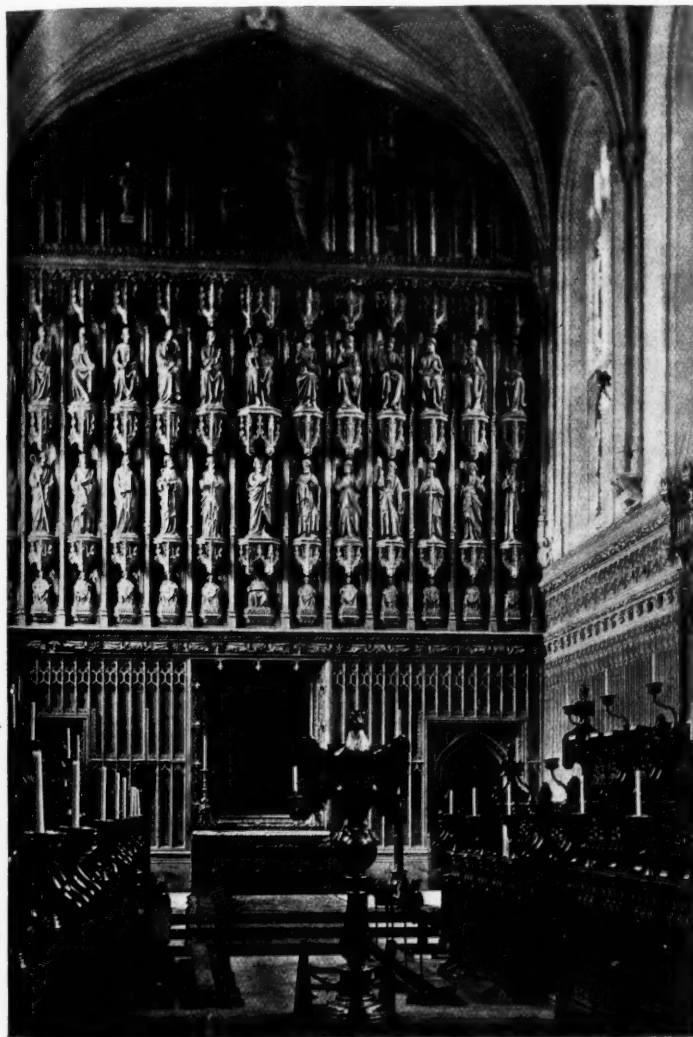
his own handwriting, is also preserved in the manuscript-room. His mitre and staff, long treasured in the College, were lost in the time of the Commonwealth: but his pontifical sandals remain, and are now placed in a glass case in the Library.

Before treating of the music of the College reference may be made to a few social matters connected with this ancient seat of learning.

Royal visits have been paid by Edward IV., Richard III., Henry VII. and his son, Arthur, Prince of Wales, Queen Katherine Parr, James I. and his eldest son, Henry, have all been entertained within its walls. The entertainment of Queen Katherine, 'convivio longe splendidissimo,' in 1548, cost the College the sum of £27 13s. 4d., her Majesty being described as 'nuper defuncti Henrici Octavi optime memoriæ principis uxor postrema.' In this regal connection the contest between the Fellows and James II. in 1687-8 must be mentioned, of which a full account is given in Mr. Wilson's admirable volume.\*

The eminent men of Magdalen include Cardinal Wolsey—a Fellow, Bursar, and Dean of Divinity; Sir Thomas Bodley, of library fame; John Hampden; Joseph Addison, and the notorious Henry Sacheverell: coming to later times, we find Roundell Palmer (the first Lord Selborne), Robert Lowe, and Charles Reade, the novelist. Mention must be made of Martin Joseph Routh, President for nearly sixty-four years, who died (1854) in the hundredth year of his

age. It was Dr. Routh who gave this piece of advice to the late Dean Burgon, as the rule which he had found most valuable in his own experience as a scholar: 'You will find it a



THE EAST END OF THE CHAPEL.

(From a photograph by Mr. Ronald P. Jones, M.A.)

neums with an occasional trace of *alphabetical* notation; an important MS. of Jornandes; a MS. of the *Defensor Pacis*; and what is perhaps the autograph MS. of the *Gesta Pontificum* of William of Malmesbury. Several of the MSS. were given to the College by its Founder, whose copy of the College Statutes, with an inscription in

\* 'Magdalen College.' By H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of Magdalen College. London: F. E. Robinson & Co. 1899.



very good practice, sir, always to verify your references.' Would that all writers followed this Routhian advice.

There is no need to give particulars of the May Day carol sung annually at the top of the great tower, as this ancient custom was fully described in *THE MUSICAL TIMES* of June, 1900. On the first Monday in Lent—which is one of the special Commemoration days for the remembrance of the Founder and benefactors—during the singing of a *metrical* version of the Benedictus at Morning Prayer, the Bursar distributes the following amounts in the Chapel: to the President, 16*d.*; each actual Fellow, 8*d.*; each Probationer-Fellow and Chaplain, 6*d.*; each Demy and Clerk, 4*d.*; and each Chorister, 2*d.* 'ab uberiores refectionem.' This benefaction of £3—founded

that even Fellows were capable of escapades, though no such delinquencies can now be laid to their charge. We learn that, in 1548:

One Williams, a Bachelor of Arte, pulled a Priest from the Altar after he had past the Gospel, and flong away his book; whereby that day the Statutes were broken and he ran into wilfull perjurie.

And he with other yong men, some bringing hatchets, came into the church, and marred there such books as were not bought for xlii.

An amateur Æsculapius and a Fellow, Laurence Style by name and an old chorister, obtained leave to study medicine, probably with a view to avoiding theological pitfalls. In July, 1555, he took to wearing 'an indecorous dress, most unsuitable for a clerk,' for which he was severely censured, and ordered never to wear such a dress outside his own room. Two years later he made an



VIEW OF THE COLLEGE FROM THE PRESIDENT'S GARDEN.

(From a photograph by Mr. Ronald P. Jones, M.A.)

by a trio of former members of the College—originally included the sum of 4*s.* 'to be spent in the purchase of straw for the prisoners in Oxford Castle,' an amount which has been commuted by the payment of a capital sum for the benefit of prisoners in Oxford jail. Another quaint benefaction is that of Simon Perrot, who left the sum of £1 to be divided, on the Monday before St. Mark's Day, among the President and Fellows present at his Commemoration, in addition to 5*s.* 4*d.* to be divided among the choristers, and 1*s.* 4*d.* to the *Preceptor Choristarum*; the last-named amount is annually paid to Dr. Varley Roberts in four fourpenny-pieces.

Freaks in University life are usually associated with undergraduates, but Magdalen's records show

unsuccessful attempt at medical practice, and was charged with administering an unwholesome dose ('cataplesia minus salubria') to a Chaplain of Queen's! Mr. Style was thereupon warned not to make further similar ventures until he had been licensed by the University to practise the healing art, and at the same time he received an injunction 'to attend all the divine offices from the beginning to the end.' As Mr. Wilson says, 'whether this was intended for his spiritual benefit, or to keep him occupied and secure the safety of the public, does not appear.' In the 16th century some of the junior Fellows, perhaps by way of deriding those who wore the tonsure, took to shaving their own heads; but their tonsorial jest was turned against themselves by an order (more



than once enforced by loss of commons) that they should wear night-caps until their hair had grown again! One John Mansell—who made himself especially troublesome and was frequently ‘put out of commons’—not only shaved his head and refused to wear a night-cap, but actually stole apples from the garden, interrupted ‘public exercises,’ and used ‘indecorous words.’ While on the subject of night-caps reference may be made to an eccentric President (Thomas Goodwin, *c.* 1650) who, having a cold head, was accustomed to wear a peculiar head-gear, which caused him to be known by the name of ‘Nine-caps.’ Addison (*Spectator*, No. 494, Sept. 26, 1712) gives an amusing account of a candidate for a Demyship, who found himself led into a dark room and confronted by a person (Goodwin) ‘with half-a-dozen night-caps upon his head, and religious horror on his countenance.’ The young man trembled when Goodwin demanded whether he (the would-be Demy) was ‘of the number of the elect,’ and asked for full particulars of his conversion, whether he was prepared for death, &c., inquiries which suggest that Goodwin’s zeal and earnestness were greater than his discretion.

The Quire consists of twenty-nine; wherein There are four Chaplains, who by turns do say The Clergy-prayers, and more eight Clerks there been, And sixteen Choristers, o’er whom bears sway One, who doth teach them how to sing with ease, Whose nimble fingers on the organs play Gravely-composed Church-music: and all these With different notes, which sweetly do accord, Sing Allelujah to the living Lord.

*Heylin’s Memorial of Waynflete.*

Magdalen has always been famous for its music. The choir of the Chapel formed an important part of the foundation; moreover, Waynflete decreed that in the event of a diminution of the College revenues the staff of chaplains and choristers should always be maintained at its full strength. In addition to four priests, eight clerks (singing men), and sixteen choristers, an ‘instructor of the

choristers’ was to be added, if none of the Chaplains or Clerks were willing to undertake the duty; this office is now held by the organist,



THE ORGAN, WITH THE ANTE-CHAPEL BEYOND.

(From a photograph by Mr. Ronald P. Jones, M.A.)

who, by-the-way, is not specified in the Statutes. Magdalen is the only college in Oxford or Cambridge which has a full choral service twice daily. In considering the musical aspects of the College, the organ may first claim attention.

The earliest mention of an organ in the Chapel occurs in the *Liber Computi* (account-book) of 1481, where a payment of one penny is entered for ‘glew pro organis emendandis.’ In 1486, William Wotton, ‘orkyn maker,’—supposed to have been the earliest organ-builder in this country—provided ‘a pair of organs’ at a cost of £28. In 1508 ‘a pair of organs,’ but costing £8 only, was purchased of John Chamberleyn, a London artificer. One Barbbye was employed in 1520 to repair the *little* organs, and five years later the

financial resources of the College were taxed to the amount of one penny, paid 'pro le wyer' for mending the organ. We may pass over the names of Hanson, Whyte, Baynton, Butson, Browne, and Chappington—all of whom had a hand in repairing the organs at various periods in the 16th century. Mention must however be made of a payment of 4d. laid out in frankincense for fumigating the Chapel 'post ustionem organorum,' but whether the burning of the organs was intentional, or the result of an accident, it is impossible to say. Dallam appeared on the scene in 1615, and later on repairs were made by one Yorke, to whom, between 1638 and 1641 (according to Bloxam), various sums were paid for 'repairing certain musical instruments at this time used in the Chapel.' It would be interesting to know the nature of these additional accompaniments used in the services of this sanctuary. Thomas Harris, the grandfather of Renatus, received (in 1637) the sum of £40 'pro ecclesia,' evidently for the purchase of a new organ.

Between 1642 and 1654 no mention of an organ is to be found in the College accounts, but that an instrument still remained in the Chapel is proved by the following entry in Evelyn's diary:

A.D. 1654, July 12.—We went to Magdalen College, where we saw the Library, and Chapel, which was in Pontifical order, the Altar only, I think, turned table-wise; and there was still the Double Organ, which abomination, as now esteemed, was almost universally demolished; Mr. Gibbon [? Christopher Gibbons], that famous musician, giving us a taste of his skill and talents upon that instrument.

This organ was soon afterwards given to Cromwell and conveyed to Hampton Court Palace, where it was placed in the Great Gallery, and it would seem that one of the Protector's amusements was to be entertained with this instrument during his leisure hours. It came back to Oxford at the Restoration, as the *Liber Computi* of 1660 records this disbursement:

Solut. pro transportatione organ. pneumat.  
de Hampton Court - - - - - £16 10s.

In 1737 this Harris organ found its way to Tewkesbury Abbey, where it still remains.\*

Thomas Schwarbrook built the next organ (in 1737), and Messrs. Munday, Byfield, Blyth, and Bishop each and severally repaired the said instrument between 1742 and 1850. In 1855 Messrs. Gray & Davison built the present organ (of four manuals), the specification of which, allowing for the stop changes that have since been made, now stands as follows:

GREAT ORGAN.			
	Feet.		Feet.
Open Diapason ..	8	Twelfth ..	3
Open Diapason ..	8	Super Octave ..	2
Stopped Diapason ..	8	Sesquialtera (3 ranks) ..	—
Octave ..	4	Piccolo Harmonique ..	2
Flute Harmonique ..	4	Trumpet ..	8
SWELL ORGAN.			
Bourdon ..	16	Super Octave ..	2
Open Diapason ..	8	Sesquialtera (3 ranks) ..	—
Stopped Diapason Bass ..	8	Horn† ..	8
Keraulophon ..	8	Oboe ..	8
Vox Angelica† ..	8	Clarion ..	4
Octave ..	4	Vox Humana ..	8

\* See THE MUSICAL TIMES of March, 1904, for further particulars of this instrument and an illustration thereof.

CHOIR ORGAN.			
	Feet.		Feet.
Open Diapason† ..	8	Clarinet Flute ..	8
Stopped Diapason Bass ..	8	Liedlich Flute† ..	4
Gamba† ..	8	Corno di Bassetto† ..	8
Dolce† ..	8		
SOLO ORGAN.			
Flute Harmonique ..	8	Tromba ..	8
PEDAL ORGAN.			
Open Diapason ..	16	Octave ..	8
Bourdon ..	16	Trombone ..	16
COUPLERS.			
Choir to Great Sub-Octave.		Solo to Great.	
Swell to Choir.		Solo to Pedals.†	
Swell to Great.		Swell to Pedals.	
Swell to Great Super-Octave.		Great to Pedals.	
Swell to Great Sub-Octave.		Choir to Pedals.	
Manual compass, CC to G.			
Pedal compass, CCC to F.			
COMPOSITION PEDALS, ETC.			
Three to Great Organ.			
Two to Swell Organ.			
Pedal acting upon Horn in Swell Organ.			
Tremulant (Pedal).			
Pedal acting upon Great to Pedals (on and off).			

† New stops recently added by Mr. J. Jepson Binns, replacing old stops.

‡ These stops, replacing old ones, have been added during Dr. Varley Roberts's organistship and were made by Messrs. Gray & Davison.

The Register of Magdalen choristers is almost complete, and dates from the year 1485 to the present time. These favoured young gentlemen receive their education at Magdalen School, an important adjunct to the College, founded by Waynflete in 1487. As a former head-master of the School, himself an ex-chorister, has said:

Bishop Waynflete, the pious and munificent founder of that college, did not look upon his Choristers as mere necessary appendages for the due performance of church offices. They were considered as much a part of the body corporate as the fellows, demies, and other members of the foundation. The founder ordered that in case of great scarcity or dearth, and the failure of the college rents, the number of Choristers should be reduced only, from sixteen to eight, whereas, if the scarcity continue, he wills the demies of his college to be 'totally suppressed,' and afterwards even the number of fellows was to be reduced, rather than the boys of his choir entirely abandoned. §

Among former choristers were four bishops and other dignitaries of the Church, while from their ranks came the following cathedral and collegiate organists: Nathaniel Gyles (Windsor), Thomas Tomkins (Worcester), William Hine (Gloucester), H. R. Bennett (Chichester), and Benjamin Blyth (Magdalen). Other well-known names are those of Charles Lockey (the principal tenor at the production of Mendelssohn's 'Elijah'), Richard Redhead, and the Rev. E. Vine Hall.

Oh! happier they, whose fairer fortune falls  
By Waynflete's tower, or Wykeham's sainted walls;  
There watchful eyes are o'er them, kind hearts tend,  
And every Fellow is the Quire-boy's friend:  
Till, train'd and tutor'd thoughtfully, ere long  
The Boy, now made by consecration strong,  
In some high Minster lifts the priestly song.

*Ecclesia Dei* (1848).

At the present time the choristers—who, it should be noted, wear academical dress—are boarded and well cared for at the Magdalen College School House, a handsome building, designed in 1894 by Sir A. Blomfield, and standing in grounds sloping down to the river on the opposite bank to that on which the College itself is situated. In former

§ 'Historical Notices of the Office of Choristers.' By the Rev. James Elwin Millard, B.A., Head-master of Magdalen College School, Oxford. London: Joseph Masters, 1848. P. 46.

days those young songsters 'slept in truckle beds separately in the chambers of the fellows or chaplains.' Their dress was a kind of livery, probably not unlike a Christ's Hospital boy. When Wolsey was Dean of Divinity it belonged to his department to provide the livery which the founder had ordered to be worn by the College and its dependents. In 1501 the great cardinal rode all the way to London to buy cloth for the

choristers, the bill for which amounted to £53 17s. 9d.; and he was paid 5s. for 'the new livery of Style,'—obviously a stylish chorister—'containing two yards and a half.' This

Master Style became the undergraduate who distinguished himself and very nearly extinguished a Chaplain of Queen's, to which incident reference has already been made. A MS.

inventory of the year 1495 records, under *pro pueris*, 'tunics, red and white, and crimson, with orfreys [borders] of damask and velvet, one set of albs of blue damask, and two with apparels of red silk; and, lastly, a banner of St.

Nicholas, the patron of children.' In former days the choristers waited at

table in Hall; and in connection with the May Day function already referred to, we learn that 'The clerks [singing-men] and choristers, with the rest of the performers, are for their pains allow'd a side of lamb, &c., for their breakfast'; the '&c.' is not recorded. On

the eve of St. Nicholas an entertainment, at the expense of the College, was given to the choristers in the Hall, at which the boy-bishop was chosen and presented with gloves, &c., as marks of

dignity, for which payments occur in the *Liber Computi* of the College; and on Maundy Thursday the President was accustomed to wash the feet of seven choristers, to whom also a present of money was made at the charge of the College.

Brief mention only can be made of the Odes in celebration of St. Cecilia's Day which emanated from the College: e.g., one written by Joseph Addison about 1692; another (in 1693) by Thomas Yalden, a Demy, and set to music by Daniel Purcell, then organist of the Chapel; and another by Addison, with music also by Daniel Purcell, in 1699. It is curious to learn that, in 1722, the conduct of the President in permitting the



WEST FRONT OF THE CHAPEL, ALSO THE BELL-TOWER, AND OUT-DOOR PULPIT.

(Photograph by Mr. Ronald F. Jones, M.A.)

presence of 'a vast number of ladies at "a concert of music" in the College Hall, was regarded by the "wise men" as very scandalous'; and that not much more than half-a-century ago the office of Academical Clerk, 'by some strange abuse, had not unfrequently been conferred on persons adapted neither by voice nor ear for such a situation,' i.e., singing in the Chapel choir!

Dr. S. S. Wesley's exercise for his degree of Doctor of Music—the eight-part anthem 'O Lord, Thou art my God'—was performed in Magdalen College Chapel on June 20, 1839, the composer, who had matriculated at the College, presiding at the organ on that occasion.

Volume ii. of Bloxam's invaluable 'Registers of Magdalen College' contains a complete list of the Instructors of the Choristers and Organists from the year 1483 to 1857. 'It should be remembered, however, that at this early period the office of organist was not the department of a single individual, but of several of the musical staff of the College Chapel in turn.' Thus says Mr. John E. West in his book 'Cathedral Organists, past and present,' a source of useful information to which the reader is referred for further details concerning the Magdalen organists. It is interesting to find so early as 1500 the name of Perrot, considering that the bearer of a similar patronymic (Sir Walter Parratt) held the office three and a-half centuries later. One John Sheppard (organist in 1542) seems to have foreshadowed the highwayman propensities of his namesake, as he 'captured a poor boy at Malmesbury and brought him in chains to Oxford, probably with a view to pressing him into the service of the choir.' 'He was fined a week's commons,' continues Mr. Wilson (from whose 'History' we quote), 'on the ground that he had brought a stranger into College without leave. But about a fortnight later, some further details became known. His "immite factum" had brought discredit upon the College; and as he had represented himself, on his journey to Oxford, as "the principal officer of the College after the President," the odium of his proceedings had fallen upon the Vice-President! Sheppard was again "sharply admonished for his impudence," but apparently escaped any further penalty. Richard Nicholson, Sheppard's successor, contributed to 'The Triumphs of Oriana' by composing the madrigal 'Sing *shepherds* all.' Is not that a curious coincidence?

The first most distinguished name in the roll of Magdalen organists is that of Dr. Benjamin Rogers in the 17th century. He, like Sheppard, got into hot water with the College authorities and was ultimately dismissed, though he received a pension of £30 per annum. Bloxam thus refers to one cause of Dr. Ben. Rogers's dismissal:

His troublesome behaviour in the Chapel, where usually he would talk so loud in the organ loft, that he offended the company, and would not leave it off, though he hath been sent to by the President not to make such a scandalous noise there. There were frequent complaints of him from the Clerks, to whom, especially the Chant; he used to be very cross, in not playing Services as they were willing and able to sing, but out of a thwarting humour would play nothing but Canterbury Tune, wherein he minded not the honour of the College, but his own ease and laziness.

Mr. John S. Bumpus possesses a complete collection of the church compositions of Dr. Ben. Rogers, concerning which he writes:

This book (entirely in the autograph of Dr. Philip Hayes) contains five Services—in A minor, D, E minor, F, and G; the Magdalen May Morning Hymn;

seventeen anthems; and the 'Act Song'—'Laudate Dominum, omnes gentes'—Psalm 117, for eight voices, written by Rogers for his degree of Mus. D., and performed (so a note of Philip Hayes' avers) 'in that great and solemn Act, celebrated in Sheldon's Theatre, on the 12th of July, 1669, being the third day after the dedication of it.' The Evening Service in G is very quaint and beautiful. It has solos for various voices with independent accompaniment, and short symphonies.

There is no doubt that Hayes intended publishing this volume at some time or other. The whole is beautifully written out in score with figured basses, and evidently 'passed for press.' After Hayes's death the book passed to Archdeacon Heathcote, of Winchester, then to his son, Rev. G. W. Heathcote, at whose sale in 1893 I purchased it, with a lot of interesting old church music.

A good number of the pieces in this book have been published at various times by Playford, Boyce, Page, Ouseley, Cope, Rimbault, and others. The last-named, in his Collection of Cathedral Services (Chappell, 1847), assigns the Service in G to Peter Rogers, a singing-man, at Windsor, Benjamin Rogers's father. But on what authority I know not. Hayes, who copied nearly all these things from Rogers's own manuscripts, unhesitatingly assigns it to Dr. Rogers, and says nothing of the father.

Considerations of space will only permit of the mere mention of such well-known names as Daniel Purcell, brother of the great Henry Purcell, Doctors William and Philip Hayes (father and son), Sir John Stainer and Sir Walter Parratt, all of whom held the office of organist.

During the beneficent regimes—covering the period between 1859 and 1882—of the two distinguished musicians last named, the Chapel services reached a very high standard of choral excellence which has been well maintained to this day. So world-wide is their reputation that there is no need to enlarge upon their beauty or to the effect they have upon the worshipper. Musically and devotionally they stand upon a very high plane. The Chapel has perfect acoustical properties, and the well blended and tuneful voices fall upon the ear with peculiar charm. One specially commendable feature is the deliberate manner in which the Psalms are chanted, whereby the incomparable beauty of those magnificent tone-poems is made manifest. The Psalmist's injunction 'Sing ye praises with *understanding*' is fully observed at Magdalen College Chapel, Oxford.

The present Instructor of the choristers and Organist is Dr. John Varley Roberts, a typical Yorkshireman. Born at Stanningley, near Leeds, he held his first organistship when only twelve years old at St. John's Church, Farsley. His subsequent appointments have been St. Bartholomew's Church, Armley, from 1862 to 1868, and Halifax Parish Church, where he had a fine choir of eighty voices, and a splendid organ which cost £3,000. While at Halifax he wrote the anthem 'Seek ye the Lord,' which has made known his name unto the ends of the earth. Upon the appointment of Sir Walter Parratt to St. George's Chapel, Windsor, Dr. Roberts was elected to his present office in 1882. His musical activities at Oxford





INTERIOR OF THE HALL, SHOWING THE PANELLING ERECTED IN 1541.

*(From a photograph by Mr. Ronald P. Jones, M.A.)*

have not been restricted to Magdalen, though the College services have the warmest place in his affections. He was organist of St. Giles's Church, 1885-93; conductor of the Oxford Choral and Philharmonic Society during the same period; and founder and first conductor of the University Glee and Madrigal Society. He has given University professorial lectures on harmony and counterpoint, and has been an examiner for University musical degrees. Dr. Roberts has composed much church music, *e.g.*, some forty anthems, four complete services, in addition to an Evening Service, organ solos, songs, part-songs, &c.; an oratorio entitled 'Jonah,' and the cantatas 'Advent,' 'The Incarnation,' and the 'Passion'; while the editorship of the 'Parish Church Chant Book' and the composition of Chant Services furnish proof of his practical knowledge of parish church requirements. His great reputation as a church choir trainer is undisputed: in this connection his 'Treatise on a practical method of training choristers' (Henry Frowde, 1898) contains the results of his long and successful work in teaching choir boys.

Dr. Roberts has recently been the gratified recipient of a testimonial from the Foundation members of Magdalen College, an expression of goodwill which has taken the threefold form of an address, a handsome silver salver, and a cheque.

The inscription on the salver reads:

IOANNI VARLEY ROBERTS, MUS.D.  
in Collegio B. Mariae Magdalenae  
Organistae Munus  
Vicesimo Quarto iam Anno exercenti  
et cum sua tum Choristarum quos Informat Peritia  
Aures animosque delectanti  
Hoc voluntatis indicium  
D.D. Amici Magdalenenses  
A.S. MCMV.

The address, appropriately illuminated, is couched in the following appreciative terms:

To John Varley Roberts, Doctor of Music,  
Organist of Magdalen College.

We the undersigned, a few out of the many friends whom you can number in the College, of which the Chapel and its services are so integral and important a part, have had the privilege of watching with special closeness, the unstinted and unflagging skill and resource which you have for a period now not far off a quarter of a century, devoted to the music of the College.

We believe that you have never been more energetic, never more successful in the discharge of your duties than you are to-day. We hope that your rare powers may be continued in their plenitude to you and to the College for a number of years to come.

In the meantime we ask you to accept this Address and the gifts which accompany it, as some recognition and record of work for which we feel equal admiration and gratitude.



Among the names appended to the above Address are the President and Fellows of the College, the Bishop of Stepney, the Rev. Dr. Ottley (Regius Professor of Pastoral Theology), the Rev. Dr. Russell (Vice-Principal of Brasenose College), Sir Benjamin Brodie, Bart., Sir J. S. Burdon-Sanderson, D.M., and the Rev. Dr. Lock (Ireland Professor of Exegesis and Warden of Keble College), in addition to many other former Fellows and Foundation members of the College.



DR. J. VARLEY ROBERTS.  
ORGANIST AND INSTRUCTOR OF THE CHORISTERS.  
(Photograph by Messrs. Hills & Saunders, Oxford.)

Two other appended names must also be mentioned as of special interest in pleasantly linking the past organists with the present holder of that office—Mr. J. F. R. Stainer, M.A. (eldest son of the late Sir John Stainer) and Sir Walter Parratt.

For valued assistance in preparing the foregoing article the writer acknowledges his indebtedness to the Rev. H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of the College; to Dr. J. Varley Roberts, Instructor of the Choristers and Organist; to Mr. John S. Bumpus; also to Mr. Ronald P. Jones, M.A., for the use of his excellent photographs and his architectural notes.

DOTTED CROTCHET.

## SCHUMANN'S MUSIC IN ENGLAND.

(Concluded from page 718.)

The first performance in England of Schumann's 'Paradise and the Peri' was given by the Philharmonic Society in 1856, to which reference will subsequently be made. It may not be generally known, however, that this performance was anticipated by *two* presentations of the work in the land of Moore's birth. These were given, at the Antient Concert Rooms, Great Brunswick Street, Dublin, on February 10 and March 8, 1854, by a society called the Royal Choral Institute, conducted by John William Glover.

An advertisement of the repeat performance calls the cantata 'Schumann's great work on Moore's poem,' and in a notice (in *Freeman's Journal*) of the first concert we read:

This was originally set to a translation of Moore's beautiful poem, and the music has been now re-adapted to the poet's own lyrics, specially for the concert of last evening.

Who made the re-adaptation is not stated. The orchestra on that occasion was led by R. M. Ivey, and the conductor, Glover, received a dictated letter from Schumann (he being ill at the time) thanking him for 'the excellent performance of the work.'

While we are on Irish soil the opportunity may be taken of calling attention to an article which appeared in *The Express* (a Dublin daily newspaper) of May 22, 1869. Here it is, quoted *in extenso*:

### SCHUMANN.

Schumann is a composer who has caused more controversy between musical critics than almost any man of his time. There is, however, one point on which they well nigh all agree, viz., his originality. This is, beyond a doubt, his great feature, being never far-fetched, as some of the German compositions of the modern school are.

Most people in the present day would scoff at the notion of Schumann being compared to Mendelssohn. Certainly Mendelssohn was a very great composer. But, if we consider, originality is not his great feature. He founded his style on that of Bach. And, as he admits himself, he copied him and his school very closely, as may be seen in the similarity of structure between his Fugue in E minor (No. 1) and that of Sebastian Bach in D minor, published with the 'Chromatische Fantasie,' and more especially in his oratorios ('St. Paul,' in the greatest degree), of which, if we compare the recitatives with those in the 'Passion Musik' of Sebastian Bach, we shall find their exact counterparts in a great many instances.

Now, Schumann followed no school. We might almost say he founded his own, as Sebastian Bach did. We all know how little Bach was thought of in his own day. Why? Because he was original, and did not copy the style of Corelli, as did his great contemporary Handel. In exactly the same way is Schumann now cried down, who, though to Bach's height he never will attain, still, it may be, will occupy no mean place in the list of musical celebrities.

Another so-called fault in Schumann is said to be his want of melody. But in answer to this accusation we only say, 'Examine his music with the intention of finding a melody, and seldom, if ever, will you fail.' This error arises from not looking into his music, so as to understand it. All the points of a really good composition will never be seen through at first sight. We have to examine its details, either by frequent playing or listening.

Mendelssohn's music has often been accused of this want of melody. But we all see now how full of it it is. And so Schumann. We need only look at the lovely slow movements of the B flat and C major symphonies, at his 'Kinderszenen,' and we shall find melody, and that of the most beautiful kind, to our heart's content.

But Schumann has one feature which bids fair to rival even his originality, viz., his attention to the form of his compositions. In this beauty of form Mendelssohn shone, as did Bach, Handel, Mozart, and all great composers, with the exception of Schubert, in some cases. Schubert, however, did not lack it in his songs, though in some orchestral compositions his ideas, beautiful as they are, are too rambling.

All sides allow the beauty of Schumann's quintet in E flat. And why? It is clear and sparkling. In the

first of these epithets lies the true cause of its popularity. Far be it from us, however, to impeach it as a composition on account of its clearness of detail. On the contrary, it is one of the most beautiful of the composer's concerted pieces.

One remark, in conclusion. We often hear it said when we ask, 'Do you like Schumann's works?' 'Oh! yes, his little pieces very much.' Here is shown the whole reason of his unpopularity. His little pieces are exquisite, clear, and (for the most part) easy. People therefore say, 'We will not trouble ourselves with abstruse works,' and do not go farther than the little pieces. Thereby, if there did not exist men like Herr Manns, Mr. Ella, &c., who would bring forward and perform these 'abstruse' pieces, as well as they can be performed, Schumann's nobler compositions would, at all events for a time, be laid on the shelf.

The writer of the above article was an enthusiastic young Irish musician, Charlie Stanford by name. In a recent letter having reference to the above article, Sir Charles Stanford says: 'Poor style; but I was only 16, and a wild Schumannite preaching in the wilderness.'

To return to London and the first English performance of 'Paradise and the Peri.' This took place at the Philharmonic Society's concert of June 23, 1856, 'By Command' of Queen Victoria who, with the Prince Consort, honoured the concert with her presence. Sterndale Bennett conducted, and the principal soprano part was sung by Madame Jenny Goldschmidt Lind, as the programme records her name. The English words were adapted specially for the performance by William Bartholomew, whose proof copy of the text is before us. It was this performance that caused Mr. J. W. Davison to begin a leading article in the *Musical World* thus:

Robert Schumann has had his innings, and been bowled out—like Richard Wagner. *Paradise and the Peri* has gone to the tomb of the *Lohengrins*.

At that time Madame Schumann was in London, paying her first visit to these shores. At the New Philharmonic Society's concert of May 14, 1856 (conducted by Dr. Wylde), she played her husband's Pianoforte Concerto, this being the first performance in England of that ever-beautiful work. It may not be without interest to quote, in parallel columns, two criticisms of Madame Schumann's playing at her recital of June 30, within a month of her husband's death:

*Musical World.*

The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May.'

*Athenæum.*

That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime, may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England.

A change from criticism to Crystal Palace is made in recording performances at Sydenham of the following overtures:

Genoveva	- - -	January 10, 1857.
Manfred	- - -	April 4, 1857.
Hermann and Dorothea	- - -	February 22, 1862.
Julius Cæsar	- - -	September 26, 1863.
Braut von Messina	- - -	April 10, 1869.

Whether *all* these were 'for the first time in England' cannot with certainty be determined, but in all probability their English introduction can be placed to the credit of Sir August Manns, who conducted each performance. Certain it is that a selection from 'Manfred' was given for the first time in this country at the Crystal Palace on April 25, 1874, the English words having been adapted by Mr. C. A. Barry. The first performance of the complete work, with the text recited (Mr. Charles Fry), was given by Mr. George Halford, at the Town Hall, Birmingham, on April 16, 1896.

In March, 1868, Mr. Adolph Schloesser, an ardent admirer of the composer, gave a series of four Schumann evenings at the Beethoven Rooms, Harley Street, when he introduced the following works to English audiences:

Fantasie Stücke for pianoforte and clarinet, Op. 73.

Fantasie Stücke for pianoforte, violin, and violoncello, Op. 88.

Stücke im Volkston for violoncello and pianoforte, Op. 102.

Märchenbilder for pianoforte and viola, Op. 113.

Märchen Erzählungen, Op. 132.

The Concertstück in D minor for pianoforte and orchestra (Op. 134) was introduced into this country by Madame Schumann (who played the solo part) at the Philharmonic concert of March 16, 1868.

Under the conductorship of Mr. A. H. D. Prendergast the Amateur Musical Union performed Schumann's 'Requiem' (not the 'Mignon' Requiem) for the first time in this country on June 18, 1869; the same Society had previously given a selection from 'Genoveva' on June 6, 1864. The Cambridge University Musical Society (conductor, Sir Charles Stanford) claim to have introduced the 'Fest' overture (Op. 123) and 'Faust' (Part III.), the latter on May 21, 1875. The Bach Choir performed 'The New Year's Song' (Op. 144), on April 6, 1878; and between 1879 and 1887 the London Musical Society performed 'The King's Son' (Op. 116) and 'The Minstrel's Curse' (Op. 139). Edinburgh, in the sixties, had a true Schumannite in the person of Sir Alexander Mackenzie who, as a first violin, performed several chamber compositions in the Scottish capital, one of his coadjutors being Professor F. Niecks, then the viola-player of the party.

While the foregoing *résumé* makes no pretensions to be complete, we may conclude these informal notes by mentioning that Schumann intended to visit England in 1854; and those who wish to see sprightly specimens of the Schumann controversy forty years ago may find them in the *Pall Mall Gazette* of March 19 and 23, 1866—two communications signed 'Z' and 'A' respectively. We have every reason to know that 'Z' was Mr. J. W. Davison, an anti-Schumannite, and that his doughty opponent 'A' was Sir George Grove, an arch-Schumannite.

F. G. E.

## AN UNKNOWN PORTRAIT OF HANDEL.

In an ante-room of Sir John Soane's Museum, Lincoln's Inn Fields, is a medallion portrait of Handel which is practically unknown. No biographer of the master refers to it, and we believe this presentment of the great composer has never before been published. The portrait is in the form

hair, the coat, necktie, &c.—all point to its being the work of Roubiliac. So strongly does he hold this opinion that he thinks if the whitewash and distemper which cover the medallion were removed, the name of Roubiliac would probably be revealed. (Perhaps the Trustees of the Museum will allow this to be done.) A specially interesting feature of the portrait is the absence of the wig or



PORTRAIT OF HANDEL: FROM A PLASTER CAST IN SIR JOHN SOANE'S MUSEUM, LINCOLN'S INN FIELDS.

(Photographed, by permission, specially for THE MUSICAL TIMES.)

of a plaster cast which Mr. George J. Frampton, R.A., the distinguished sculptor, has been kind enough to examine for the purposes of this reproduction. Mr. Frampton believes it to have been done from life, and to be the model for some monument of Handel; moreover, the details—the curl of the

cap which forms the complement of all other representations of Handel, accessories characteristic of the period: but here we have the composer of the 'Messiah' in his un-wigged, homely aspect, while the firm mouth, strong chin, and massive jaw are quite familiar in all the other portraits of the master.

The question will naturally be asked: 'What is the history of this medallion?' To which we must reply: 'None, so far as can be ascertained.' The courteous curator of the Museum, Mr. Walter L. Spiers, A.R.I.B.A., writes: 'I am sorry to say that I can find no record of how it came into Soane's possession.' From the 'General Description [catalogue] of Sir John Soane's Museum' we learn that

In the year 1833 Sir John Soane obtained an Act of Parliament (3 Will. IV., cap. 4), intitled 'An Act for settling and preserving Sir John Soane's Museum, Library, and Works of Art, in Lincoln's Inn Fields, in the county of Middlesex, for the benefit of the Public, and for establishing a sufficient Endowment for the due maintenance of the same.

Sir John Soane, R.A., F.R.S., F.S.A., was Professor of Architecture at the Royal Academy of Arts; Architect to the Bank of England—of which building he designed the present four façades, as well as the rotunda, and most of the public offices—and a most distinguished member of his profession. Born near Reading, September 10, 1753, he died January 20, 1837, aged eighty-three years, at his house, 13, Lincoln's Inn Fields, the valuable contents of which—books, manuscripts, paintings, prints, drawings, maps, models, and other works of art—are now accessible to the public. The inference is that Sir John Soane acquired the Handel medallion in the ordinary course of adding to and enriching his splendid collection. It only remains to be said that we are indebted to Mr. R. J. Pitcher for having called our attention to this most interesting Handelian relic.

## Occasional Notes.

### MUSIC'S EMPIRE.

First was the world as one great cymbal made,  
Where jarring winds to infant nature played;  
All music was a solitary sound,  
To hollow rocks and murmuring fountains bound  
Jubal first made the wilder notes agree,  
And Jubal tuned music's jubilee;  
He called the echoes from their sullen cell,  
And built the organ's city, where they dwell;  
Each sought a consort in that lovely place,  
And virgin trebles wed the manly bass;  
From whence the progeny of members new  
Into harmonious colonies withdrew;  
Some to the lute, some to the viol went,  
And others chose the cornet eloquent;  
These practising the wind, and those the wire,  
To sing man's triumphs, or in heaven's choir.  
Then Music, the mosaic of the air,  
Did of all these a solemn noise prepare,  
With which she gained the Empire of the ear,  
Including all between the earth and sphere.  
Victorious sounds! yet here your homage do  
Unto a gentler conqueror than you;  
Who, though he flies the music of his praise,  
Would with you Heaven's Hallelujahs raise.

ANDREW MARVELL.  
(1621-1678).

His Majesty the King has made Sir Hubert Parry a Commander of the Royal Victorian Order.

Local historians, provided they be accurate, deserve every encouragement, therefore we welcome a tastefully got-up booklet entitled 'The Nottingham Sacred Harmonic Society: a retrospect,' printed at The Caxton Press, Nottingham, and ably compiled by Mr. Arthur Johnson. In these ninety-eight pages the ups and downs of this new flourishing musical organization are pleasantly recorded, together with a list of all the concerts given for the last fifty years. Although the seeds were sown by a pioneer amateur of Nottingham, Mr. Alfred J. Lowe, some sixty-years ago, the Society was not really organized until 1856. On November 4 of that year, the ninth anniversary of Mendelssohn's death, 'St. Paul' was performed for the first time in Nottingham, the conductor on that occasion being a native of the town, Edmund Hart Turpin by name, then 'a wildly enthusiastic musician of twenty.' The 'organist and pianist' at that concert was William Shelmerdine, who soon after became the first permanent conductor of the Society. His successors have included such well-known names as Henry Farmer, John Adcock, Henry J. Wood, and Allen Gill, under whose energizing sway the Society has made good headway. It appears that in 1866 Henry Farmer received as conductor £25 per annum as compared with £350 paid to the holder of the office thirty years later; while the fees paid to individual performers have ranged from 5s. to £150.

With commendable judgment Mr. Johnson lightens up the inevitable prosaic part of his 'Retrospect' with some amusing matter. For instance, in 1868, Madame Sainton Dolby suggested to the committee that some of her recent successes should be mentioned in the announcements of her forthcoming appearances, 'as a certain amount of puffing always benefits concert-givers and artists alike.' Perfectly frank, if nothing else. Van Bree's 'St. Cecilia's Day' was a favourite work in the Society's earlier years. In the solo and chorus 'Give way now to pleasure' of that cantata, the chorus ejaculate the words 'too soon.' We are told that 'on one occasion, the late Mr. William Elliott (of respected memory), in his more than usually vigorous manner, managed to break out with "too soon," just one bar *too soon*, convulsing the choir with laughter almost to the extent of a breakdown.' At one time the Society was wont to assist the imagination of its audiences by inserting 'stage business' indications in its programme-books, e.g., in Costa's 'Eli'—an oratorio which the late Mr. J. W. Davison said was half 'Elijah,' yet not half so good:

'Till darkness melts in light' (*He [Samuel] lies down*).

'Bless the Lord,—O—my soul—bless—' (*He falls asleep*).

'Because the wicked forsake My law' (*Soft music*) (*Samuel advances to Eli*).

'And the Ark—the Ark—the Ark of God,  
The Ark of God—is taken!' (*Eli falls backward*).

In a notice which appeared in a French paper of a performance of the 'Domestic Symphony' under Mr. Henry J. Wood's direction at Queen's Hall, the writer suggests that possibly Richard Strauss may have been inspired by the following lines in a Shakespeare sonnet:

Resembling sire and son and happy mother  
Who, all in me, on a pleasing not do singy.

If the French printers of the 18th century thus maltreated our national poet, it is easy to understand why Voltaire regarded Shakespeare as a barbarian.



Mr. Algernon Ashton has volumized one of his hobbies in a book entitled 'Truth, wit, and wisdom,' which Messrs. Chapman & Hall, Ltd., have recently published. Here we have, according to the sub-title of the volume, 'a mine of information,' consisting of '525 letters to the Press, 1887-1903, from the pen of Algernon Ashton.' The receipt of these letters at the various newspaper offices appears to have afforded some sport to various sub-editors, judging from the headings which they themselves added—headings which Mr. Ashton retains: e.g. 'Ungallant Ashton,' 'Be soft! He comes again,' 'Ask us another,' 'What he thinks about it,' 'Mr. Algernon Ashton, a very curious person,' 'A. A. on the warpath,' and so on. The classified index of subjects written upon by 'A. A.' furnishes the following result:

Personal	112 letters	Sepulchral	109)
Miscellaneous	82 "	Monumental	62 = 196 letters
Musical	71 "	Necrological	25) of grave import.
Political	52 "		
Humorous	12 "		

The 'old mortality' propensities of Mr. Ashton are shown in the above summary of his epistolary undertaking; indeed, the first and the last letter in the book treat of the graves of two distinguished Georges—Cruikshank and Grove. The following specimen dug out from this 'mine of information' serves to show the author's keenness of observation:

#### THAT EAGLE EYE!

To the Editor of *The Pall Mall Gazette*.

Dear Sir,—The Jubilee inscription which has just been chiselled on the pavement in front of St. Paul's Cathedral is still not quite correct, as the masons have outlined the date as "A.D. 1897," instead of "A.D. 1897." The full-stop between the A and the D ought certainly not to be missing.

Yours very faithfully,

44, Hamilton Gardens, ALGERNON ASHTON.  
St. John's Wood, N.W.,  
September 10, 1900.

To this letter is appended a footnote which reads: 'The omission was shortly afterwards rectified.' In the 'humorous' section we find a pungent communication, headed 'Murder in A flat':

Sir,—Notwithstanding the fact of my having been a professional musician all my life, I had hitherto no idea that murder—the most dreadful of all crimes—had any sort of connection with music. Yet a week or two ago, while perusing one of my usual daily papers, I came across the following headline, printed in large, conspicuous letters:—

#### "MURDER IN A FLAT!"

It was a revelation indeed!

Is it not more of a revelation to discover that Mr. Ashton has had no experience of music that is murdered in the execution thereof? To return to the more grave aspects of 'Truth, wit, and wisdom.' It is interesting to find that Mr. Ashton abhors cremation, and still more interesting to learn that his 'own ultimate resting-place will probably be in Kensal Green Cemetery, where' he says, 'I shall lie embalmed in a brick vault.' May the day be far distant when the genial epistoler joins the distinguished company resting in that famous *campo santo*. In the meantime his calligraphic hobby, as set forth in these 443 pages, will provide pleasure and amusement to readers not a few.

In a report of the recent Norwich Musical Festival printed in an important London newspaper, Sir Hubert Parry's humorous setting of Browning's 'Pied Piper' is referred to as 'the most mirthful tragedy of Mr. Hamelin.'

Max Reger, whose portrait, together with some biographical details, we gave in our May issue, continues to make a great stir in musical Germany. He is unique amongst gifted composers in that he has waited till he reached the high opus number 90 before offering the public an orchestral piece. In these days, when babies write symphonies (and conduct them, too!), and every neophyte worries himself into hysterics and long hair because Dr. Richter, Dr. Cowen, Mr. Wood, or Mr. Dan Godfrey refuse to give his 'Autobiographical Poem for grand orchestra (Op. 1)' an early hearing, Reger's reticence is indeed a wonder. He wrote some orchestral works as a boy, but they doubtless went to make a bonfire when he commenced studying his beloved Bach. Since then he has written chiefly for the organ, and developed a style which for polyphonic complexity and modulatory freedom has not its equal.

That a musician like Max Reger, wielding the sceptre of contrapuntal ingenuity, should choose the title of 'Sinfonietta' for his first incursion into the Magic Flower Garden of the modern orchestra suggests a becoming, albeit old-fashioned, modesty. That he should employ an orchestra without trombones, and with only two extra horns, a harp and third kettle-drum to distinguish it from Mozart's symphony orchestra, savours almost of affectation. We expect something simple, something that might come as an agreeable contrast after the complexities of Strauss, Elgar, von Hausegger, Mahler, Delius, &c. The first page of the score seems to fulfil our expectations, for it conveys the impression that we shall rock ourselves upon the simple 6-8 rhythm of a pleasant Serenade. But turn over the leaves, and polyphonic puzzles and chromatic crabbednesses appear in ever-increasing profusion, until we realize that we have before us one of the most bewilderingly polyphonic and chromatic scores in existence. But we must express our delight that a strong young master has arisen to write a symphony without even a headline for a 'programme.' Here we have once more a powerful work which is meant to be taken as music and nothing else. That Germany is not deaf to his appeal is shown by the extraordinary fact that before even the score of this Sinfonietta was published, or the first performance, by the enterprising Musikalische Gesellschaft at Essen took place (on October 8, under Felix Mottl), no less than thirty-eight performances of the work were announced.

Forty years ago the late Dr. Swinnerton Heap was studying in Leipzig as the second holder of the Mendelssohn Scholarship. The ever-kind Moscheles took an interest in the young Englishman, his pupil, and at Christmas sent him the following invitation, which is dated December 23, 1865:

Will you come to-mor-row to see a X-mas tree At  
number twenty-eight Dresdner Strasse At half-past sev-en.

For the use of the above we are indebted to Dr. Swinnerton Heap's son, Mr. J. S. Heap, of Liverpool.

The programme of a benefit concert recently given in a certain English village contained the following item:

PIANO SOLO ... 8 tude in D flat ... *Stephen Hiller*.  
Mr. B. Weller.

This well and Weller-played piece was doubtless interpreted with a certain amount of octavetude.



Another musical landmark in London is being transformed out of knowledge. Moreover, it is one of the most interesting and not the least ancient of such reminders of the past. We refer to the house wherein Handel lived and died. This habitation—now No. 25, Brook Street, New Bond Street—has up to the present time been a private house; but the lower portion of the premises is now being turned into a shop, with the result that the front of the house will in future present a very different appearance from that of nearly two-hundred years. The first time that Handel's name appeared in the rate-books of St. George's, Hanover Square (in 1725), he was rated at £25 per annum for this house. About twelve years ago Dr. W. H. Cummings, in visiting Handel's domicile, discovered a fine cast-lead cistern, on the front of which, in bold relief, was this inscription: '1721. G. F. H.'; therefore, the great composer must have occupied the house for at least thirty-eight years. It was from here, too, that the funeral cortege started on that April day in 1759 to convey the remains of the mighty master to their last resting-place in Westminster Abbey. It is to be hoped that the commemorative tablet which has been on the front of Handel's house for many years will be replaced, and in such a position as to be easily read.

Sir Alexander Mackenzie, in his thoughtful utterances on 'Scholarship and composition prizes' (reported on p. 795), voiced the opinion of many others who are concerned for the welfare of young native musicians. Unless he obtain a more or less precarious livelihood by teaching, or has private means, the budding composer fresh from the schools faces the world with a poor outlook. It is at this period of his career, before he has felt his feet and claimed the attention of the public and the publishers, that he needs some practical help. Sir Alexander's 'patronage' suggestion is good. Who will volunteer to become patrons? His remarks on English opera, though somewhat of an old story, are no less worthy of serious attention.

The attention of composers is directed to the 'Cobbett Musical Competition,' offered under the auspices of the Worshipful Company of Musicians. This valuable opportunity consists of three prizes—(i.) (£50), presented by Mr. W. W. Cobbett, (ii.) (£10), presented by the Worshipful Master, and (iii.) a special prize (£10), presented by Mr. Hermann Sternberg. The subject of the competition is thus set forth:

The composition of a short 'Phantasy' in the form of a String Quartet for two violins, viola and violoncello. The parts must be of equal importance, and the duration of the piece should not exceed twelve minutes. Though the Phantasy is to be performed without a break, it may consist of different sections varying in *tempi* and rhythms.

Mr. Sternberg's special prize (£10) will be given to the competitor whose work offers in the opinion of the judges the best example of an art-form suited for a short piece of chamber music for strings. The works selected for publication will be issued by the Musicians' Company, to whom the copyrights shall be assigned. The competition is open only to British subjects, and the manuscripts (score and parts) are to be delivered to Mr. T. C. Fenwick, Clerk to the Company, at 16, Berners Street, London, W., before the close of the year 1905.

An interesting outcome of *L'entente cordiale* will be the visit of the London Symphony Orchestra to Paris early in the New Year, under, it is hoped, the highest possible patronage. Two concerts, to take place at the Châtelet Théâtre on the afternoons of January 10 and 12, are to be given under the joint-conductorship of M. Messager and Sir Charles Stanford. In these the Orchestra will have the valued co-operation of Madame Brema, Miss Perceval Allen, Mr. John Coates, and Mr. Plunket Greene (all of whom are giving their services), in addition to 300 chorus-singers from Leeds, who will most assuredly give our French friends a magnificent display of English choral singing. This enterprise has not only been initiated by the London Symphony Orchestra, but each member of this excellent organization will forego his fee and, moreover, defray his own personal expenses. Such an event is unique in the history of English orchestral music: it is one that will enlist the sympathy and call forth the good wishes of all music-lovers on this side of the Channel.

'Three things have impressed me during my visit to London—St. Paul's Cathedral, Westminster Abbey, and the London Symphony Orchestra.' Thus said Herr Raabe at the conclusion of his recent and first visit to England.

Mr. W. Barclay Squire, of the British Museum, writes:

The note on the collection of madrigals called 'Il Trionfo di Dori,' in your issue of November (p. 721) needs some correction. The book was first published at Venice in 1592, and the dedication (not the imprint) is dated February 20. Complete copies of this edition are in the Liceo Musicale at Bologna and the Landesbibliothek at Cassel. The Verona copy mentioned in your note only consists of four of the six part-books. There are no editions of Rome (1599), Antwerp (1618), nor Geneva (1619); but there are Italian editions of 1596 (Antwerp), 1599 (Venice), 1601 (Antwerp), and 1614 (Antwerp), and German translations of 1612 and 1613 (Nürnberg) and 1619 (Leipzig). Particulars as to all these editions will be found in the second volume of Dr. Emil Vogel's 'Bibliothek der gedruckten weltlichen Vocalmusik Italiens' (1892).

With regard to the date of publication of the 'Triumphs of Oriana,' it is not safe to conclude that a book did not appear in the year that is recorded on its title-page because it is entered at a different date in the Stationers' Registers. The latter sometimes contain the names of books which were never published, as well as of books which had appeared at earlier dates.

On one occasion when the subject of 'immortal works' was being discussed, Brahms said: 'Yes, immortality is a fine thing if you only knew how long it would last!'

Edinburgh has lost a zealous musical antiquary by the death of Mr. Robert A. Marr, which, we regret to record, took place at his residence, 8, Cluny Place, Morningside, on November 9, at the age of fifty-five. Mr. Marr, who was an accountant in Edinburgh, had a valuable musical library in addition to a large collection of portraits of musical celebrities. He was the author of four useful little books: 'Music and Musicians at the Edinburgh International Exhibition, 1886'; 'Music for the People: a retrospect of the Glasgow International Exhibition, 1888, with an account of the rise of Choral Societies in Scotland'; 'Musical History as shown in the International Exhibition of Music and the Drama, Vienna, 1892'; and 'The rise of Choral Societies in Scotland.' Mr. Marr was always willing to give information to THE MUSICAL TIMES on any topic within his survey, and, like the late Mr. T. W. Taphouse, he took a warm and practical interest in anything connected with this Journal.

## A ST. CECILIA'S DAY CELEBRATION.

## THE BISHOP OF LONDON ON MUSIC.

The earliest known celebration of St. Cecilia's Day took place in the year 1683. In the following year it took place in the Hall of the Stationers' Company, where the festivals were held until 1703. The Account of the Warden of the Company contains this entry:

Received, the 25th of November, 1684,  
for the Musical Feast kept in the Hall - £2 . 0 . 0

This amount is entered under the head of 'Feasts and Funerals.' The Feasts need no explanation: the Funerals for which the Hall was used were those of persons whose obsequies were attended by a great concourse of relations and friends. On those occasions the Hall was hung with black draperies, which were kept for the purpose, and the corpse being conveyed over-night, was thence borne, followed by its long train of mourners, to its final resting-place. Stationers' Hall was long associated with feasts of music, especially the St. Cecilia Day celebrations. Dr. Blow composed no fewer than four Odes that were performed there; and in 1692 Henry Purcell not only composed an Ode to celebrate the day, but the counter-tenor solo in it—'Tis nature's voice'—was 'sung with incredible graces by Mr. Purcell himself'!

To pass from the end of the 17th to the beginning of the 20th century, an interesting celebration of St. Cecilia's Day took place on the day—November 22—when the Livery Club of the Worshipful Company of Musicians held high festival in the very same Hall of the Stationers' Company wherein Purcell sang and other old-world musicians had conducted their compositions. Mr. Clifford B. Edgar presided, and among the guests who honoured the Club by their presence were the Bishop of London and Dr. W. H. Cummings, Principal of the Guildhall School of Music.

The Bishop of London, in responding to the toast of 'The visitors,' began by saying: 'I am nothing of a musician: I wish I was.' In the course of his remarks he said: 'Music is one of the greatest rests that we have in this weary London. When I was a working missionary in East London, music was one of the most powerful influences which I experienced in my work.' He then went on to speak of an oratorio performance in Bethnal Green, at which 2,000 persons paid twopence each for admission, on which occasion '100 hooligans became spell-bound before the music of the Messiah.' When the Bishop made a few remarks in the course of the performance, one man shouted out 'When are we going to 'ave the 'allelujah chorus?' 'Give the people the best music,' said his Lordship, 'and they love it.' Referring to church music, he remarked upon that at St. Paul's Cathedral, saying, that after the anthem had been sung on some Sunday afternoon when he had been going to preach, he had asked himself, 'What more of a sermon could be needed than that? The words of the anthem go home to the soul better than any sermon.' The foregoing are some of the thoughts to which the Bishop gave expression, and his utterances on the uplifting influences of music are most valuable and encouraging.

As usual on these occasions music was made a special feature of an enjoyable evening, thanks to Mr. Arthur F. Hill, the Treasurer of the Club. The programme included two songs from a St. Cecilia Ode by Boyce, and similar excerpts by Blow, Purcell and Handel, in addition to a sonata for the violin by Nicola Matteis. Mr. Hill had also, as on previous occasions, prepared a dainty programme-book. This contained by way of frontispiece the

facsimile of an elaborate card of invitation to the St. Cecilia's Day Celebration in 1696, which reads:

Sir,

You are desired to meet a Society of Gentlemen Lovers of MUSICK on Munday ye 23<sup>d</sup> of this instant Novemb<sup>r</sup> 1696, being the Sequel of St. Cecilia's day, at 9 of ye Clock exactly, at St. Brides Church in Fleet-Street, where will be a Sermon & Anthem, & afterwards to dine at Stationers Hall, near Ludgate, where before Dinner there will be a Performance of MUSICK.

[Then follow the names of the eight Stewards, including those of Moses Snow, B.M., and Nicola Matteis, Gent.]

Pray pay 10<sup>s</sup>. at ye receipt of this Ticket & bring it with you.

No Servants will be admitted, care being taken for attendance.

Dr. Cummings, in response to the toast of 'Music,' expressed the hope that the sermon in St. Bride's Church and a performance of sacred music there might be revived as part of the celebration of St. Cecilia, and a capital speech by Sir Ernest Clarke was by no means the least attractive feature of a pleasant St. Cecilian celebration.



## TCHAIKOVSKY.\*

1840-1893.

Twelve years have come and gone since Tchaikovsky (to adopt the spelling of the name given in the book under review) drew his last breath at the age of fifty-three. His 'Life and Letters' were compiled and edited in the Russian language by his brother, M. Modeste Tchaikovsky, and issued in three volumes by M. P. Jurgenson, the well-known music-publisher, of Moscow. To this publication succeeded a German version (2 vols.), and now English readers are put in possession of the curious life-story of a very remarkable man and musician. At the outset it may be said that Mrs. Newmarch, in the attractive volume before us, has produced a most fascinating book. 'Wherever feasible,' she says, 'I have preferred to let Tchaikovsky himself tell the story of his life.' This is excellent, but none the less does she merit the highest praise for the skilful manner in which she sets forth the story of Tchaikovsky's career. In so doing she contributes to musical literature a biography that is in perfect taste and of absorbing interest.

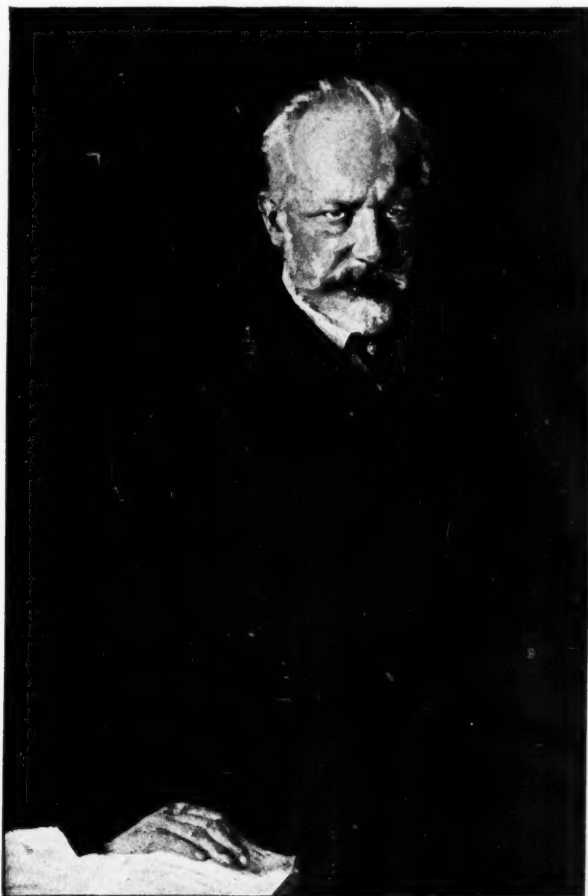
Born in May, 1840, the son of a Russian Government official, Peter Ilich Tchaikovsky lost his mother when he was only six years old. He entered the world handicapped with a neurotic, indolent temperament, which developed into a morbid disposition and culminated in spiritual and mental disturbance when he had arrived at years of discretion. The only music in the house of his childhood was an orchestration, to which the boy owed his first musical impressions. This instrument he was never tired of hearing, especially in a Mozart composition (airs from 'Don Juan'), which, as played by the orchestration, awaked in him 'a beatific rapture.' At this early age he fell in love with Mozart, to whom he remained true throughout his life, as many instances in Mrs. Newmarch's book abundantly testify. His earliest creative attempts were in the nature of childish improvisations, 'just for myself alone when I feel sad,'

\* 'The Life and Letters of Peter Ilich Tchaikovsky.' By Modeste Tchaikovsky. Edited from the Russian, with an Introduction, by Rosa Newmarch: Illustrated. London: John Lane.

The Musical Times.]

*This portrait of Peter Ilich Tchaikovsky is photographed from an oil-painting by Kouznetsov, in the Tretyakov Gallery, Moscow, and is reproduced from Mrs. Neomarch's 'Life' of the composer, by kind permission of the publisher, Mr. John Lane.*

[December 1, 1905.]



П. Чайковский.

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as he records. He was never exploited as a musical prodigy, indeed his musical propensities were regarded as 'useless trifling,' and one of his friends suggested the avocation of an inspector of meat as a lucrative and suitable calling in life. Educated at the School of Jurisprudence at St. Petersburg, Tchaikovsky obtained a post in the Ministry of Justice, but in 1862, at the age of twenty-two, he entered the Conservatoire of Music at St. Petersburg, which Anton Rubinstein had founded in the previous year (1861). There he studied harmony and composition under Rubinstein, who had original methods in teaching the young ideas how to shoot. For instance, he set Tchaikovsky the task of orchestrating Beethoven's D minor pianoforte sonata in four different ways, whereupon the young student 'elaborated one of these arrangements, introducing the English horn and all manner of unusual accessories, for which the master reprimanded him severely.' A very warm and lifelong affection, however, sprang up between Tchaikovsky and both the brothers Rubinstein, Anton and Nicolas; on one occasion the latter lent the composer of the Pathetic symphony his dress coat in order that the youth might attend a ball. At the Conservatoire Tchaikovsky studied the flute, which he played in the orchestra; also the organ. For the latter instrument he composed nothing. On the completion of his academic course he became a professor of harmony and composition at Moscow Conservatoire until he relinquished all teaching engagements for the more congenial occupation of composition. The ups and downs of his professional life, including his excursion into the field of musical journalism, are most pleasantly related in Mrs. Newmarch's never-dull pages.

English readers will feel interested in the references to the land of 'Rule, Britannia.' As a young man, aged twenty-one, Tchaikovsky paid his first visit to London in 1861. 'London is very interesting,' he records, 'but makes a gloomy impression. The sun is seldom visible, and it rains all the time.' This was in the summer. He heard Madame Adelina Patti, who then made her English debut in opera, but he saw 'nothing particular' in her, though in later life she fascinated him. His later visits to England, as a famous man, —in 1888, 1889, 1893 (the year of his death)—will be fresh in the memory of the public, who will find pleasure in reading his impressions of our country and its institutions, including his visit to Cambridge and the honorary degree of Doctor of Music which was then conferred upon him, his conductorship of the Philharmonic concerts, &c. His visit to America in 1891 was not without its amusing experiences.

It is always interesting to find foreign musicians in bonds of sympathy with English literature: so with Tchaikovsky. As a young man of twenty-five he writes (in a letter):

I laugh heartily over Dickens's *Pickwick Papers*, with no one to share my mirth; but sometimes this thought incites me to even wilder hilarity. I recommend you to read this book; when one wants to read fiction it is best to begin with such an author as Dickens.

Again, much later in life and in a letter to his biographer-brother, Modeste, he sounds a pathetic note:

Modi, I am writing at night with tears in my eyes. Do not be alarmed—nothing dreadful has happened. I have just finished *Bleak House*, and shed a few tears, first, because I pity Lady Dedlock and find it hard to tear myself away from all these characters with whom I have been living for two months, and secondly, from gratitude that so great a writer as Dickens ever lived.

Once more, writing at the age of forty-three, he says:

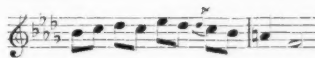
I am devoured by impatience to master enough English to master Dickens easily, and I devote so many hours a day to this occupation that, with the exception of breakfast, dinner, and the necessary walk, I literally spend every minute in hurrying madly to the end of something. This is certainly a disease.

Another English author who made a great impression upon him was George Eliot. In this connection M. Modeste Tchaikovsky relates a specially interesting incident:

At this time we discussed subjects for a new opera. Peter Ilich's favourite author in later life was George Eliot. Once during his travels abroad he had come across her finest book, *The Mill on the Floss*, and from that time he considered she had no rival but Tolstoi as a writer of fiction. *Adam Bede*, *Silas Marner*, and *Middlemarch* stirred him to the greatest enthusiasm, and he read them over and over again. He cared less for *Romola*, but was particularly fond of *Scenes from Clerical Life*. For a time he seriously contemplated founding the libretto of his next opera upon *The Sad Fortunes of the Rev. Amos Barton*. He wished me to read the tale and give him my opinion. I must confess that, from his own account of it, I persuaded him to give up the idea.

I do not know if I actually convinced him, or whether he lost interest in it himself, but he never referred to this tale again when he spoke of other subjects for a libretto.

As may be assumed there are many references to the compositions of Tchaikovsky in the 782 pages of this admirable biography, to only a few of which reference can now be made. In regard to the '1812' overture the composer rightly designates it 'very noisy,' and goes on to say: 'I wrote it without much warmth of enthusiasm; therefore it has no great artistic value.' We are told that the principal subject of his first pianoforte concerto (in B flat minor) is a phrase sung by Malo-Russian blind beggars at a village fair at Kamenka:



In regard to pianoforte technique, he writes:

As I am not a pianist, it was necessary to consult some virtuoso as to what might be ineffective, impracticable, and ungrateful in my technique. I needed a severe, but at the same time friendly, critic to point out in my work these external blemishes only.

He played this concerto to Nicolas Rubinstein, who said the work was 'impossible,' that 'it needed to be completely revised,' and that if it were remodelled according to his requirements, he would bring it out at one of his concerts. 'I shall not alter a single note,' replied Tchaikovsky, 'I shall publish the work exactly as it stands.' He did.

One of his earliest creations, as it was one of Beethoven's latest, was a setting of Schiller's 'Ode to joy.' The fourth symphony (in F minor, and dedicated to 'My best friend') was his favourite composition. He looked upon his fifth symphony (in E minor) as a failure. 'There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognises.' The title 'Pathetic' bestowed upon the famous B minor symphony is due to M. Modeste Tchaikovsky, who thus records the incident:

The morning after the concert [which took place on November 18, 1893, new style] I found my brother sitting at the breakfast-table with the score of the

Symphony before him. He had agreed to send it to Jurgenson in Moscow that very day, and could not decide upon a title. He did not wish to designate it merely by a number, and had abandoned his original intention of calling it 'A programme Symphony.' 'Why programme,' he said, 'since I do not intend to expound any meaning?' I suggested 'tragic Symphony' as an appropriate title. But this did not please him either. I left the room while Peter Ilich was still in a state of indecision. Suddenly the word 'pathetic' occurred to me, and I returned to suggest it. I remember, as though it were yesterday, how my brother exclaimed: 'Bravo, Modeste, splendid! *Pathetic!*' Then and there, in my presence, he added to the score the title by which the Symphony has always been known.

In an interesting letter (p. 496, and written in 1885) on 5-4 rhythm, he says: 'It would be curious, and certainly "an effort to be original," to write a piece with a simple rhythm of 2-4 or 3-4 time in 5-4 time.' The well-known pianoforte piece 'Chant sans paroles' was composed when he was twenty-seven, at Hapsal, while on a holiday tour in Finland during the summer of 1867. In regard to his use of the celesta in the 'Nut-cracker' Suite (or Fairy Ballet), the following letter speaks for itself; it is dated June 15, 1891, and written to his publisher, M. Jurgenson:

I have discovered a new instrument in Paris, something between a piano and a *glockenspiel*, with a divinely beautiful tone. I want to introduce this into the ballet and the symphonic poem. The instrument is called the 'Celesta Mustel,' and costs 1,200 francs. You can only buy it from the inventor, Mustel, in Paris. I want to ask you to order one of these instruments. You will not lose by it, because you can hire it out to the concerts at which *The Voyevode* will be played, and afterwards sell it to the Opera when my ballet is put on. . . . Have it sent direct to Petersburg; but no one there must know about it. I am afraid Rimsky-Korsakov and Glazounov might hear of it and make use of the new effect before I could. I expect the instrument will make a tremendous sensation.

As is more or less the case with hypochondriacal men, Tchaikovsky was not without a sense of humour in his mental equipment. For the Russian coronation festivities of 1883 he was asked to arrange the popular 'Slavia' from Glinka's opera 'A life for the Tsar' for performance by a chorus of 7,500 voices. After accomplishing this somewhat uncongenial task he sent the arrangement to M. Jurgenson with the following remarks:

There are only a few bars of 'original composition' in the work, besides the third verse of the text, so if—as you say—I am to receive a fee from the City of Moscow, my account stands as below:

For the simplification of sixteen bars of choral and instrumental music, to be repeated three times	3r.
For the composition of eight connecting bars	4r.
For four additional lines to the third verse, at forty kopecks per line	1r. 60k.
Total	8r. 60k. = 16s. 11½d.

This sum I present to the City of Moscow. Joking apart, it is absurd to speak of payment for such a work, and, to me, most unpleasant. These things should be done gratuitously, or not at all.

He makes an amusing reference to a critic who, speaking of the variations in the Third Suite, said 'that one variation describes a sitting of the Holy Synod and another a dynamite explosion'!

Tchaikovsky's love affairs occupy no inconsiderable portion of this biography. His infatuation for Désirée Artôt; his mysterious marriage with the 'rather good-looking' Antonina Ivanovna Milioukova—a union which lasted two months only; and his friendship with Nadejda Filaretovna von Meck, a widow. The last-named lady was not only a great admirer of the composer, but she greatly befriended him financially. Much correspondence of an intimate nature passed between them; but strangely enough to the end of their days they never exchanged a word, scarcely even a casual greeting. M. Modeste Tchaikovsky refers to Madame von Meck as his brother's 'best friend and benefactress.'

It is time, however, and only fair, to refrain from further quotation from Mrs. Newmarch's excellent book—one that, from a reviewer's point of view, contains as many plums as a Christmas pudding, to use a seasonable simile. Enough has been said to induce the reader to peruse these entertaining pages. The get-up of the volume is above reproach, and its twenty illustrations include a photograph of the fine portrait, painted by Kouznetsov in the year of Tchaikovsky's death. By kind permission of Mr. John Lane, the publisher of the English edition of the 'Life,' we are enabled to give this as the special portrait supplement in the present issue of THE MUSICAL TIMES. No truer, or more living likeness of Tchaikovsky exists.

#### MR. RANDEGGER AND THE NORWICH FESTIVAL.

Mr. Randegger brought away with him from Norwich some tangible proofs of the esteem in which he is held by those who have been associated with him at the Musical Festivals there which he has conducted since 1881. The principal artists (Mr. Ben Davies acting as their spokesman) presented the veteran musician with a handsome solid silver loving-cup on which, in addition to the names of the donors, is engraved:

Presented to CAVALIERE ALBERTO RANDEGGER, as a small token of the respect, esteem, and admiration of the principal singers of the Norwich Musical Festival, 1905.

The Executive Committee, at the hands of Sir Charles Gilman, gave a massive silver Monteith bowl, mounted on an ebony plinth and bearing the following inscription:

Norfolk and Norwich Triennial Musical Festival.

Presented to ALBERTO RANDEGGER, ESQ., by the Committee of Management as a token of their appreciation of his valuable services as conductor during the last twenty-four years. October, 1905.

The London Symphony Orchestra—their first appearance as an organized body at a provincial Festival—showed how much they esteemed the conductor-in-chief at Norwich by begging him, 'as one of their best friends,' to accept a silver inkstand to which they had all subscribed.

Mr. Randegger, with that geniality which characterizes all his utterances, made suitable and appreciative acknowledgments of this trio of gifts. As his remarks on the London Symphony Orchestra have more than personal or local import, we quote from a report in the *Eastern Daily Press* of the speech he made in acknowledging the gift of the inkstand. After saying that the band 'were indeed the prima donna of the Festival—there was no mistake about that,' and that 'their playing had been a great treat to him,' he paid

a further tribute to the skill of English orchestral players in these words :

He believed they [the London Symphony Orchestra] were doing a great service to the nation. The composers who had come down to Norwich had been surprised and delighted to find with what readiness the orchestra had read the music; they had been surprised to find that they had played it at sight just as though they had had it for practice at home for weeks. Signor Mancinelli, who had been all over the world, told him that at Buenos Ayres there was an orchestra to which he had to teach the notes and the value of the rests; and so it was with many countries. Most people in England had no idea how far behind ourselves foreign orchestras were. There were good orchestras in Paris, and Italy, and Germany—in two or three places—but in order to get a good performance they had to rehearse very very many times. They played well—but they took a long time to do it.

Not to be outdone by the principals, the committee and the orchestra, the Norwich Festival Chorus also gave proof of the affection in which they held their chief by giving him, at the hands of Mr. T. King, a massive silver salver thus inscribed :

Presented to ALBERTO RANDEGGER, ESQ., the conductor of the Norwich Musical Festivals (1881-1905), as a token of esteem from the chorus. October, 1905.

A pair of silver flower vases were given to Mrs. Randegger, who in reply, said : 'I thank you all from the bottom of my heart. You have been perfectly sweet, lovely and dear, and I shall love and treasure these things always.' In the fulness of his warm heart, Mr. Randegger must have felt similar sentiments towards his many kind and excellent colleagues—solo singers, chorus, and band—who were associated with him at his last Musical Festival, that of Norwich in 1905.

#### SIR ALEXANDER MACKENZIE ON SCHOLARSHIPS AND COMPOSITION PRIZES.

Any utterance on the above subjects by the Principal of the Royal Academy of Music is entitled to respect by reason of his long experience and ripe judgment on matters affecting musical students. At the recent dinner of the Musicians' Company, Sir Alexander Mackenzie gave expression to the following weighty words :

'It is just because so much is being done for music that I am led to make the few remarks I have to offer in response to the toast of "Music." Some of us cannot help thinking that the time is come to say that the tide of benevolent intentions is not always being made to flow in the right direction. I never witness the appearance of brilliant young talent without wondering what the future may have in store for him. While every advantage and encouragement in the way of scholarships, prizes, honours, and so on, are held out to him while he is still a student, the moment his apprenticeship ceases he has to face an appalling amount of apathy and indifference. The persistent founding of new scholarships will not help him—rather the contrary. Some of us think that we have already enough in the way of scholarships, because those who have to deal with their administration know that not infrequently difficulty arises in finding sufficiently worthy recipients for them. Moreover, it occasionally happens that the most talented candidate is debarred from holding a scholarship, because he is too poor to maintain himself during the prescribed tenure.

'Again, composition competitions, now so much in vogue, have also their serious drawbacks, for very obvious reasons. The very best is rarely secured through the rather undignified competition medium, whereby hundreds of things are called into being which have no very particular reason to exist. It would be infinitely better to adopt the system which has always obtained in the sister art of painting, and give commissions to men of marked ability or great promise, be they elderly or young. Given leisure to produce something worthy of a composer's talent, you would probably secure better value for your fifty-pound notes; and by this return to the old system of "patronage," as it were, composers would feel that they had some chances of getting work, and greater possibilities of the publication of their serious efforts. Believe me, the *student* is being uncommonly well served and looked after in these days. It is the *ex-student*, the young professional musician, who most requires encouragement and assistance. I am not so much concerned—in fact, not at all—about the *artistic* as about the *material*, the bricks-and-mortar, side of the question. Let our Institutions who are educating—and educating well—young musicians, be relieved of the gruesome thought of what is to happen to them.

'I am one of those who believe that until we have an English Opera House—which will provide work not only for the composer, but for conductors, vocalists, choristers, orchestral players, &c.—matters will remain in their present unsatisfactory state. The retort that we have no operatic composers hardly holds water. We cannot say that until we have given our composers a chance. On higher grounds, all who know their musical history will admit that the national art of Germany, France, Italy, Bohemia and Russia has been created chiefly by the help of the lyric stage. But to us it is denied. We have English opera scholarships, and no Opera House.

'I am quite aware that no single individual, society, or company can bring this about, especially in these perturbed times; and no one is rash enough to think that it can be achieved in a hurry. But nevertheless it ought never to be lost sight of. I say all this because I know that you would like to see your good intentions towards our art turned into the most useful and practical channels. Perhaps if some of you would take counsel with those who know most about the seamy side, and the real needs of English music, before and not after you have settled in your minds the manner in which you wish to help music, you would succeed in doing even more good to the art than you are doing at present.'

Herr Peter Raabe, in conducting the concert of the London Symphony Orchestra at Queen's Hall on November 23, made his first appearance in England. The son of a painter, he was born at Frankfurt-on-the-Oder, November 27, 1872. His father's sister was the esteemed actress, Hedwig Niemann-Raabe, wife of Albert Niemann, the original representative of Siegmund at Bayreuth. A student at the Royal High School, Berlin, Herr Raabe made such good progress that at the age of twenty-two he was appointed musical director of the principal theatre at Königsberg. In 1899 he became conductor of the Dutch Opera House, Amsterdam, where he gained a high reputation in his interpretations of Wagner. After directing, in the summer of 1902, a cycle of nine symphonies with the Kaim Orchestra at Munich, Herr Raabe was appointed conductor of the band upon the retirement of Dr. Felix Weingartner, a position he holds with distinction.

## Church and Organ Music.

EXETER CATHEDRAL COLLEGE OF VICARS CHORAL :  
A QUINCENTENARY CELEBRATION :

1405-1905.

In the article on Exeter Cathedral which appeared in our issue of October, 1902, brief reference was made to the College of Vicars. The following additional notes, historical and otherwise, upon that ancient institution, may prove acceptable in connection with a recent commemorative event.



THE HALL OF THE COLLEGE OF VICARS OF EXETER CATHEDRAL.

(Photograph by Miss Kate M. Clarke, of Exeter.)

The history of the College of 'Priest-Vicars' of Exeter Cathedral begins with that of the see itself. When Leofric, the first bishop, removed the episcopal 'Stool' from Crediton to Exeter he transferred eight monks from the monastery at Exeter to Westminster, and in their place the prelate instituted twenty-four secular canons for the daily and nightly services of the church. To assist each canon in his duties a *Vicar* (or substitute) was assigned, for whose

maintenance the canon, as the vicar's master (*Dominus*), was answerable. Thus the original number of vicars was twenty-four, all of them being in holy orders as priests. The 'maintenance' of some of them at least appears to have been insufficient, for in the year 1205 Bishop Marshall granted them the church of St. Swithun in Woodbury, near Exeter, with all its appurtenances; and the priest-vicars are still the impropiators of the tithes, and patrons of the benefice.

Of succeeding bishops who added to the worldly endowments of the vicars the most notable was Bishop Brantyngham who, in 1388, built them a Public Hall, chambers, and a kitchen, with all suitable offices (at Exeter), in order to enable them to live in community — *pro Vicariorum cohabitatione vitæque communi*. In this connection an exceedingly interesting fact has lately been brought to light by the Acting Town-Clerk of Exeter, Mr. A. E. Dunn. Among the city records is a document showing that on the site of the Hall had once stood a building which had been used a hundred years before as a singing-school for the boys of the cathedral choir. The Public Hall would seem to have early fallen into decay, as towards the close of the 15th century the present College Hall was erected by John Ryse, chaplain to King Edward IV., and treasurer to Bishop Oldham (1504-19).

In 1401 King Henry IV. formed the twenty-four priest-vicars into a Corporation under the style and title of '*Custos et Collegium Vicariorum de Choro Ecclesiæ Cathedralis Exoniæ*,' with the privilege of a common seal; the charter of incorporation, however, does not appear to have been acted upon until four years later (1405), when the first *Custos* was elected. In 1547 the original number of twenty-four was reduced to eight priest-vicars, or 'petty canons,' and twelve lay-vicars (then first mentioned) were added. In 1563 there were but six priest-vicars and ten lay-vicars; a few years later a further reduction was made, viz., to four priest- and eight lay-vicars, their present number. During the troublous times of the Commonwealth the vicars were deprived of their ancient Hall, which was turned into a place for storing and selling wool; but at the Restoration the building reverted to its rightful owners and ancient use.

The present Hall has an open timbered roof, traceried windows, and a stone chimney-piece on which are carved the arms of five benefactors. The internal walls are elaborately panelled in wainscot oak. A western gallery contains oil portraits, painted on the oak panels, of seven distinguished bishops of Exeter; and a portrait of Archbishop Temple, by Mr. A. Moulton Foweraker, son of one of the present



priest-vicars, has recently been added. The Royal Arms surmount the panelling at the east end, while the two shields flanking them bear the date 1629. Among the framed and hanging portraits is that of Tobias Langdon, a former priest-vicar, and a musician of some repute in his day. All that remains of the old furniture is a large, handsome oblong table, with twelve chairs of the Jacobean period.

The 500th anniversary of the founding of the College was appropriately observed on October 11, beginning with a celebration of the Holy Communion at 8 a.m., the Bishop of Marlborough (the Dean) being the celebrant; after which the members of the College and the cathedral organist, by the kind invitation of the *Custos* (the Rev. William David), breakfasted with him at his residence. To this succeeded Matins and Litany, the settings of the *Te Deum* and *Benedictus*

the substance of these notes—was first elected to that office on St. Matthew's Eve, 1868, and has worthily filled it ever since. Although he has long passed the Psalmist's span of 'three score years and ten,' he still sweetly and truly intones the service in the beautiful Cathedral of Exeter.

#### THE ENDOWMENT OF A COUNTRY CHURCH ORGANIST IN THE 16TH CENTURY.

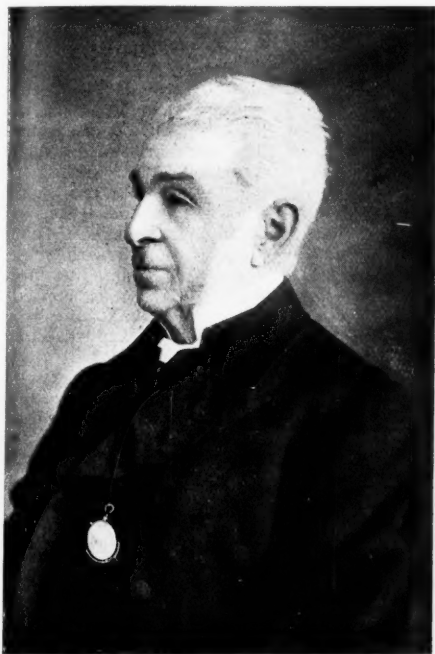
Among the documents preserved in the archives of Magdalen College, Oxford, is the will of one Edward Ascough, of Wyntonhp (now Winthorpe), a village on the Lincolnshire coast, two miles north of Skegness. The Librarian of the College, the Rev. H. A. Wilson, has kindly made the following digest of a portion of the aforesaid testamentary dispositions:

Edward Ascough of Wyntonhp, in his will dated 4th July, 1520, leaves all his lands in Wyntonhp to his wife for her life. After her death, 10 acres in the south common of Wyntonhp are to go to the use of Magdalen College, provided that the College [as lords of the manor of Candlesby, Lincolnshire] grant to the vicar and churchwardens of Wyntonhp for the time being a copyhold of other 10 acres (the boundaries of which are specified) for a term of 93 years, for the payment of the wages of one organ-player within the said church of Wyntonhp. 'If it fortune that there be none organ-player,' the profits of the 10 acres are to go to the chantry-priest at Wyntonhp, to pray for the testator's soul, and every day in the mass to say a special collect, so long as there is no organ-player; the College is to receive the profits every 14th year by way of fine, paying all taxes.

There are further directions as to the course to be followed if the College should not agree to this arrangement.

It is not known whether the proposed arrangement was carried out. In all probability the ten acres which it was proposed that Magdalen College should grant in copyhold to the vicar and churchwardens were held in copyhold by Edward Ascough, and that the term for which this rather complicated arrangement was to be made was probably the unexpired period of his copyhold. Anyhow, every credit must be given to Edward Ascough for his good intentions in providing 'for the payment of the wages of one organ-player within the church of Wyntonhp.'

'The Sunday School Hymnary' is the title of 'a 20th century hymnal for young people.' The words and music of the book have been edited by the Rev. Carey Bonner, the General Secretary of the Sunday School Union, by whom the volume is issued. The scope of this manual of sacred song, containing no fewer than 610 hymns, is so comprehensive that it caters for bairnies of 'under seven,' and teachers who may be snow-crowned with age. Every care seems to have been taken to satisfy all requirements, and the charm of variety finds its full outlet in these pages. Some of the tunes strike us as being rather flippant for devotional purposes and as not conducing to reverence, but tastes differ, and standards of devotion vary; still, we should have been glad if the combined dotted quaver and semi-quaver element had been less in evidence. More of the tunes might with advantage have been transposed into lower keys, and a larger proportion been set forth as a melody with simple chordal accompaniment instead of the monotonous tonic and dominant of harmonized vocal parts. Novel features of the book are 'some notes' by the editor, on 'some hymns and their authors,' with portraits of Mrs. Luke, Mr. Midlane, Bishop Ken, Keble, and Horatius Bonar, together with a facsimile of a hymn written by the last-named divine. A wealth of indexes, an antiphonal arrangement of some of the hymns, no less than the graded arrangement of the hymns, are some of the features of a compilation that is sure to command attention and meet with success.



THE REV. WILLIAM DAVID, M.A.

CUSTOS OF THE COLLEGE OF VICARS, EXETER.

(Photograph by Messrs. Heath & Bradnee, Exeter.)

being Gibbons in F, which were grandly sung without accompaniment. The Bishop of the diocese preached a stirring and appropriate sermon, taking for his text Romans xii. 4, 5. A notable feature of this Quincentenary Service was a fine anthem, *Laudemus viros gloriosos*, specially composed for the occasion by Dr. D. J. Wood, organist of the cathedral.

Luncheon was afterwards served in the College Hall—the *Custos* presiding—at which the Sheriff of Exeter, the Bishops of Exeter, Marlborough, and Crediton, the members of the Chapter, and other friends, to the number of fifty, sat down. The Mayor of Exeter was unavoidably prevented from being present. Evensong, with the hymn 'Now thank we all our God,' closed the proceedings of a memorable day in the history of the cathedral.

The venerable and much-beloved *Custos*—the Rev. William David, M.A., to whom we are indebted for

## WINCHESTER CATHEDRAL.

The organ has recently been renovated and much improved by the insertion of new pneumatic stop action and seven new stops, all of which have been successfully carried out by Messrs. Hele & Co. The new stops are as follows: *Swell*, Violin diapason (8 feet); *Great*, Double open diapason, No. 1 (16 feet), Open diapason, No. 1 (8 feet), Open diapason, No. 2 (8 feet), Doppel flöte (8 feet), Principal, No. 1 (4 feet), and Flauto traverso (4 feet). These additions have not only greatly added to the dignity of the instrument, but they have rectified certain shortcomings in the diapason tone—after all, the true genesis of the instrument—which formerly were all too palpable. The donor of these new stops in the great organ, Mr. Charles Boyd, is so delighted with the work already done that he has asked the Dean and Chapter to accept a further present of a 32-foot reed stop to the pedal organ: he has also offered to improve one of the existing stops in that important department. Mr. Boyd's gifts to the cathedral organ are 'in memory of his friend, the late Dr. G. B. Arnold, and in recognition of the manner in which the musical portions of the service are being cared for at the present time.'

The renovated instrument was reopened on November 14, when Dr. William Prendergast, the cathedral organist, performed the following pieces:

Fugue in G minor	- - - -	<i>Bach.</i>
Larghetto in F sharp minor	- - - -	<i>S. S. Wesley.</i>
Sonata iv.	- - - -	<i>Mendelssohn.</i>
Andante in G	- - - -	<i>Tombelle.</i>
Chorus, 'Fixed in His everlasting seat'	- - - -	<i>Handel.</i>
(By request.)		
Sketches No. 1 (C minor)	- - - -	<i>Schumann.</i>
No. 2 (C major)	- - - -	
Voluntary in G	- - - -	<i>John Stanley.</i>
Méditation— <i>élegie</i> (1st Suite)	- - - -	<i>Borowski.</i>
Toccata (Sonata xiv.)	- - - -	<i>Rheinberger.</i>

On the previous Sunday the music at the services included compositions by nearly all the organists of Winchester Cathedral, ranging from Thomas Weelkes (c. 1597) to the present holder of the office, and including Christopher Gibbons, John Reading, Daniel Rosingrave, Vaughan Richardson, James Kent, Peter Fussell, G. W. Chard, Dr. G. B. Arnold, and last, but not least, Samuel Sebastian Wesley.

The London Church Choir Association held its thirty-second annual Festival in St. Paul's Cathedral on October 26, when the service included new and elaborate settings of the Magnificat and Nunc dimittis in the key of B flat, composed by Mr. Montague F. Phillips. The anthems were Sterndale Bennett's 'O, that I knew where I might find Him,' and Beethoven's 'Hallelujah' ('Mount of Olives'). Special hymn-tunes were composed by Mr. G. C. Richardson, Mr. Carter Jenner, the Rev. G. C. E. Ryley, and Dr. Walford Davies. The whole of the music was impressively rendered by a choir of about 1,000 voices selected from some sixty Metropolitan churches. Mr. F. B. Kiddle rendered efficient aid at the organ, and Dr. Walford Davies, organist of the Temple Church, again proved his fitness for the important duties of conductor.

Dr. Edward Cuthbert Bairstow, organist of Wigan Parish Church, has been appointed organist of Leeds Parish Church. There were 320 candidates for the post, and Dr. Bairstow—to whom the *Yorkshire Post* refers as 'a strong man in every way'—is to be warmly congratulated upon having obtained so important an appointment. He was born in 1874, and like Sir Walter Parratt and Dr. A. L. Peace, is a native of Huddersfield.

At the weekly organ recital given on November 7 at St. Peter-upon-Cornhill, the rector, the Rev. George Bell Doughty, B.A., took for the subject of his address 'Reminiscences of the late Miss Elizabeth Mounsey,' many years organist of the church, basing nearly the whole of his remarks on the illustrated article on Miss Mounsey which appeared in our November issue.

'Hymn-tunes and their story' is the title of a book by Mr. James T. Lightwood, which will shortly be published by Mr. Charles H. Kelly, Paternoster Row. The author has attempted to compile, in a popular form, the history and development of hymn-tunes from the time of the Puritans to the present day, while the section on 'old Methodist tunes' will contain much new and interesting information.

The fine organ recently erected by Messrs. Lewis & Co. in the Bute Hall of Glasgow University was formally inaugurated by Mr. Harold Ryder, the University organist, on October 26. The instrument has the advantage of being placed in a hall possessing excellent acoustical properties, and its fine qualities were ably demonstrated in the carefully chosen pieces played by Mr. Ryder.

The Requiem of Brahms will be sung at St. Paul's Cathedral, to the accompaniment of a full orchestra, on Tuesday evening, December 5, at 7 p.m. The seats under the dome, in the transepts and nave of the cathedral are free to the public. Sir George Martin will, of course, conduct.

Mendelssohn's 'Elijah' was sung at the Oratorio Service held at Brixton Church on Sunday afternoon, November 5, by the Brixton Oratorio Choir (100 voices), accompanied by a full professional orchestra. Mr. Welton Hickin was at the organ, and Mr. Douglas Redman, organist of the church, conducted.

## ORGAN RECITALS.

Dr. D. J. Wood, St. John's Hall, Penzance (re-opening of organ).—Adagio, Marche Pontificale, and Fanfare fugue, *Lemmens*.

Mr. Arthur Mason, Town Hall, Sydney.—Minuet and trio, *W. G. Wood*.

Mr. James M. Preston, United Methodist Free Church, Whitley Bay (opening of new organ built by Messrs. Blackett & Howden, Newcastle-on-Tyne).—Allegretto pastorale, *Luigi Botazzo*.

Mr. W. Phillips, Rochester Cathedral.—Dithyramb, *Basil Harwood*.

Dr. H. C. Perrin, Brixton Independent Church.—Prelude and fugue in E minor, *Walmisley*.

Dr. A. B. Plant, Town Hall, Burton-on-Trent.—Triumphal March, *Hollins*.

Mr. Arthur C. Tattersall, St. Alphage, London Wall.—Marche Pontificale, *Gounod*.

Mr. Charles H. Gregory, St. John the Baptist, Leytonstone.—Cantilène, *Wheeldon*.

Mr. C. S. Jekyll, St. Paul's, Cliftonville.—Moderato, en forme d'ouverture, *Smart*.

Mr. J. Adelberg Lawson, St. Paul's Presbyterian Church, Harrogate.—Caprice, *H. Botting*.

Mr. W. Forbes Forsyth, Kenfield Church, Glasgow.—Fantasia in D minor, *Alan Gray*.

Mr. Maughan Barnett, St. John's, Wellington, N.Z.—Fantasie, *Guiraud*.

Mr. Norris Thrower, Froyle Parish Church, Alton (opening of new organ built by August Gern).—Sonata in C sharp minor, *Basil Harwood*.

Mr. R. W. Hoyle, St. Laurence, Foleshill.—Overture in C minor, *W. G. Wood*.

Mr. Allan Paterson, St. Paul's, Greenock.—Introduction and air, with variations, on the 'Harmonious Blacksmith,' (so called), *E. T. Chipp*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Grand solemn march, *Smart*.

Mr. Henry G. Gilberthorpe, Ellacombe Parish Church, Torquay.—March for a church festival, *Best*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Reverie, *E. H. Lémare*.

Mr. Fred Gostelow, Parish Church, Luton.—Sonata in A, *Borowski*.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—Postlude in D, *Tours*.

Mr. Alban Cooper, All Saints, Falmouth.—Andantino, *H. D. Walton*.

Mr. Edward Potter, St. Clement Danes.—Sonata in E minor, *Rheinberger*.

Mr. T. W. North, Parish Church, Coseley.—Larghetto in F sharp minor, *S. S. Wesley*.

Mr. W. Wolstenholme, St. John the Evangelist, Boscombe.—Grand chœur on the 4th Gregorian tone (MS.), *Walstenholme*.

Mr. Alfred Bentley, Streatham Hill Congregational Church.—Concert fugue in G, *Krebs*.

Mr. Thomas C. L. Pritchard, St. Stephen's United Free Church, Glasgow.—Tempo di minuetto, *Guitmant*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Fantasie in E flat, *Saint-Saëns*.

Mr. H. A. Hawkins, St. Andrew's, Worthing.—Fantasie Overture.—*Garrett*.

Mr. Alex. Reid, Congregational Church, Deal.—Andantino (No. 2), *Lemare*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Raymond Bennett, St. John's Church, Shottesbrooke Park, Maidenhead.

Mr. John W. Combe, Wardlawhill Parish Church, Rutherglen, N.B.

Mr. F. A. W. Docker (choirmaster), and Mr. F. E. Stark (organist) of St. Pancras Church.

Mr. Thomas Forward, Senr., St. Mary's Roman Catholic Church, Cardiff.

Mr. William J. Gower, St. Mary, Star of the Sea, Hastings.

Mr. Cecil S. Richards, Bushbury Parish Church.

Miss Frances Shortis, St. Catherine's Church, Neasden-cum-Kingsbury.

## Reviews.

*The Singing of the Future*. By David Ffrangcon-Davies, M.A. Oxon. With a Preface by Sir Edward Elgar, Kt., Mus. Doc.

[John Lane.]

A clever book, a valuable book, a readable book. Such is the judgment, resulting from a careful perusal of its pages, that must be passed upon this volume, written by one of the foremost of English vocalists. 'Brains' is its keynote; the use of brains its dominant tone. A truth is here enunciated which should reach the ears and stimulate the understanding of all who are concerned in the cultivation and use of the most perfect of all instruments, the human voice—a truth which has constantly been set forth in the pages of this Journal. Given the voice, a singer should be a combination of poet and musician. 'Music and singing,' says our author, 'are a united territory, ruled over by intellect and soul, and reached by way of the senses.' A man, or a woman, may have the God-endowed gift of a beautiful and rich-toned voice, but 'plenitude of voice does not always ensure plenitude of brains.' To apply this principle to the practical matter of tone, Mr. Ffrangcon-Davies is not far wrong when he says 'every intelligent student ought to know when his tone is "right" if he use his brain,' and the book is full of similar axioms having a direct bearing on the technique of which its author is so safe a guide.

To quote even a tithe of the wise things contained in this important volume would convey an inadequate idea of the wealth of thought to be found therein. For example: 'The sheet-anchor of vocalists ought to be pure pronunciation.' Again: 'The "colour" of correctly spoken words, and the "sustained rhythm" of sung words, constitute the whole of the vocal art.' To quote further: 'Singers must begin their studentship with the singing of thoughts; for thought is the fount of language, and language the fount of tone'; and, once more, 'The quickest way to fine tone is via fine pronunciation.' All this, of course, applies equally to soloist and chorus-singer. If in giving so much prominence to the all-important matters of distinct pronunciation and intelligent (brain-charged) utterance, Mr. Ffrangcon-Davies has done

nothing else than earnestly and convincingly offering this good advice, he will not have written his book in vain.

The author divides his subject under two main heads: (i.) 'What is singing?' with the twin sub-sections 'breathing' and 'tone'; and (ii.) 'Style, oratorio, opera.' These are all developed with masterly and scholarly skill in a wealth of language that in some places is perhaps superabundant. The student will search these pages in vain for a series of look-down-your-throat diagrams, nor will he find such technicalities as 'the shock of the glottis,' &c.; on the other hand he will light upon a rich storehouse of mental fare which, properly digested and assimilated, cannot fail to nourish and strengthen his artistic life. The many references to that arch-artist, Sims Reeves, are of the greatest value and interest. 'What do you think about the Prophet—what sort of man was he?' was the question Reeves asked Mr. Ffrangcon-Davies when the latter sought the great tenor's advice upon interpreting the part of 'Elijah' in Mendelssohn's oratorio. 'No word,' says our author, 'of thoracic, cricthyroideal, or epiglottic matters!' Reeves's was that true art which conceals art, that is born of naturalness, that is nurtured by a poetic temperament, and that is brought to full fruition by a constant application of brain-power.

It is towards the attainment of the highest ideals that Ffrangcon-Davies has all his life long been striving, and in which he has so well succeeded, though he would be the last to admit that he has attained those heights. In his enthusiasm for all that is good and true in vocal interpretation, he desires to lend a helping and a guiding hand to those who are setting out upon and who are pursuing the same journey towards the same desired haven. Hence his book 'The Singing of the Future' is one that should be carefully read and re-read, thoughtfully pondered, and then acted upon by all—be they singers or not—who desire to raise the interpretative standard of an art wherein the soul of man can find its fullest expression. 'The singer's Art must embrace the whole of man's nature, and if this art is to be justly called natural, it must deal with all subject-matter known to the mind and soul as well as to the intellect and senses of man.' No one can dispute the truth of these words.

*The Life of Johannes Brahms*. By Florence May.

[Edward Arnold.]

Opinions differ concerning the composer of whom Schumann prophesied that he would open up new paths. One thing, however, is beyond dispute: his music is now, at any rate in this country, much in vogue, and therefore it is not surprising that more than one 'Life' of him should appear in the English language. In the year 1871 Miss Florence May was studying the pianoforte with Madame Schumann at her home in Lichtenthal, a suburb of Baden-Baden, and there she made the acquaintance of the composer, and for a while received pianoforte lessons from him. Brahms, as a teacher, is something of a novelty, and in an introductory chapter Miss May gives her personal recollections of the lessons she received from him and her general intercourse with the composer. Although there is much of interest in the first volume concerning the early days of Brahms—his visit to Weimar, his devotion to the Schumanns, and so on—there is nothing actually new. Max Kalbeck's first instalment of the composer's 'Life' has so far practically exhausted the subject.

In the second volume there are noteworthy descriptions of music and musicians in Vienna and Carlsruhe between 1862 and 1864, a period which, considering all that has taken place since, seems to us very remote. In the former city, Goldmark, whose reputation is now European, was only just 'rising to fame'; in the latter the great conductor, Hermann Levi, who has passed away, had just succeeded Joseph Strauss as court capellmeister. Mention is made of a visit paid by Brahms to Wagner, at Penzing, and the former is said to have been much pleased at his reception. It would be curious to have Wagner's own account of the visit.

The author notes the fact that from an early period Brahms determined 'to give supreme dominance in art, as in life, to understanding rather than to emotion'; and it is

undoubtedly on account of that determination that it is so difficult to judge of much of his music until the intellectual side of it ceases to engage attention too prominently. Miss May is very enthusiastic about Brahms as a composer, although she does not hesitate to point out works which do not satisfy her. Enthusiasm is, of course, a good thing, and one may perhaps excuse many a superlative. A little restraint, however, would in places have been welcome; excessive praise does not always carry the greatest weight.

An account is given of a meeting—of, in fact, the last meeting between Frau Schumann and her husband's dearest musician-friends, Brahms and Joachim, in 1894, and it is justly described 'as of pathetic interest.'

The volumes contain two useful catalogues of Brahms's compositions, and the ten illustrations, mostly portraits of the composer, add to the attractiveness of Miss May's narrative. All who have to travel the road of 'first performances' know full well the pitfalls that await them. In regard to first performances of the compositions of Brahms in England, some dates herein given need correction, e.g. (vol. ii., p. 200), the B flat pianoforte concerto was first played in this country *not* by Sir Charles Hallé, but by Mr. Oscar Beringer at the Crystal Palace concert of October 14, 1882, the year of its publication.

*The Wreck of the Hesperus.* For chorus and orchestra. Poem by Longfellow. Music by Hamish MacCunn.

*Spring-Time.* Cantata for chorus and orchestra. Poem by Mrs. Malcolm Lawson, music by Sigismond Stojowski.

[Novello & Company, Limited.]

Mr. MacCunn's setting of Longfellow's poem has won such pronounced acceptance at the daily performances at the Coliseum that description and criticism of the music may be brief; in view however of the adaptability of the work for parish entertainments some particulars should be pointed out. At the Coliseum it has been sung accompanied by magic-lantern slides, and so given it would be as attractive in the provinces as in London: but Mr. MacCunn's music is quite independent of pictorial accessories, and well able to stand on its own merits. While duly illustrative of the text, the composer has eschewed complexities and written with directness of expression that is happily in consonance with the simple pathos of the incident. A fairly trained choir will find no difficulty in securing an effective rendering of the work, nor need the choir be large.

The text of 'Spring-Time' is an English version of an ode by Horace, and deals with the vernal season of the year in a way that admirably lends itself to musical treatment. M. Stojowski's music reflects its jocund vein, and light-heartedness and gracefulness prevail. The work only occupies eighteen octavo pages, and while artistic in design is simple in character.

*O flame of gold; The Christian Martyrs (Les Martyrs aux Arènes); The trumpet sounds; Jesu, our only hope of heaven; Rataplan (La Retraite); The Chase; Soldiers' Song; Thine is the glory; A Holiday Song; Dear land of beauty.* By Laurent de Rillé.

[Novello & Company, Limited.]

These ten unaccompanied part-songs or choruses for men's voices (tenors and basses) are selected specimens from the compositions of a composer whose works are highly popular amongst the numerous men's voice choral societies in France. They are mostly light, melodious, easy pieces likely to be welcome practice as a relief from more severe studies. But de Rillé can also command the intensely dramatic note. This is well illustrated in his fine chorus 'The Christian Martyrs' ('The Martyrs of the Arena'). All his music is well written for the voice. It belongs to that class of music that sounds so much better than it looks rather than to that larger class that looks so much better than it sounds. It is certain that both choirs and audiences will derive much pleasure from these pieces. The English words are by Mr. Paul England and Mr. W. G. Rothery. It may be well to add that this edition (in the 'Orpheus' Series) is issued by arrangement with the composer, and may therefore claim to be regarded as one that is specially authorized.

#### BOOKS RECEIVED.

*The Life and Letters of Peter Ilich Tchaikovsky.* By Modeste Tchaikovsky. Edited from the Russian, with an Introduction, by Rosa Newmarch. Pp. xiv. and 782; 21s. net. (John Lane.) Reviewed on p. 792.—*The Life of Johannes Brahms.* By Florence May. In two volumes. Pp. xxiii. and 625; 21s. net. (Edward Arnold.) Reviewed on p. 799.—*The Oxford History of Music. Vol. a vi.: The Romantic period.* By Edward Dannreuther. Pp. viii. and 374; 15s. net. (Oxford: at the Clarendon Press.)—*Truth, wit, and wisdom.* By Algernon Ashton. Pp. xxi. and 443; 6s. (Chapman & Hall.) Reviewed on p. 790.—*The Yattendon Hymnal.* Edited by Robert Bridges and H. Ellis Woodbridge. 7s. 6d. net. (Oxford: B. H. Blackwell.)—*Essai de critique de la critique musicale.* By Frédéric Hellouin. Pp. 265; 4 fr. (Paris: A. Joanin & Cie.)

## Correspondence.

### HANDEL, ERBA, AND URIO.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Has it ever been noticed that on the shore of Lake Como, facing Pliny's villa, there is a place called Urio, and ten miles away a small town, Erba? The names of these places, presumably old, remind us of the priests to whom are assigned a Te Deum and a Magnificat, extensively used by Handel in 'Saul,' 'Israel,' &c. The coincidence is curious because, taking the 120 Italian-looking names in the index of the Oxford History (Part IV.), I find only twelve (including, by-the-bye, Stradella) in the indexes of the three parts of Baedeker's Italy.

Another curious thing is noticeable, when we turn to the Urio MSS. (Grove art. Urio), and examine them on the assumption that they are all derived from Handel's copy. Any explanation requiring two or more archetypes is handicapped with a high initial improbability, without equivalent advantages. The original heading seems to be 'Te Deum. Urio. Con due Trombe, &c., &c.'; this is found on the first sheet of a score said to be in an Italian hand. On a second, but certainly later manuscript, we read 'Del Padre Fraico Uria (sic) Bolognese.' Now Urio was a Milanese. His best-known work, Op. 2, however has in the title '... del Padre Francesco Antonio Urio ... In Bologna ...' His Op. 1, on the contrary, has '... da Francesco ... In Roma ...' Have we not here the source of the mistaken heading, and of the 'Jesuit of Bologna' with a conjectural date (*apud* 1682), which appears on the cover of the first MS.? The third manuscript has simply 'Te Deum. Urio. 1660'—another false date.

Finding each of these manuscripts improving on the probable original heading, we may as naturally take the 'Del Rd Sgr Erba' of the one Erba MS. to be an expansion of 'Erba,' as suppose that the laziness of some copyist has dropped the 'Dionigi.' And I ask, in sheer ignorance: Are 'Rd' and 'Sgr' possible Italian abbreviations? Has 'Reverendo Signore' many or any precedents in such a connexion? Is it not, in any case, an easy reproduction of 'The Rev. Mr.?'

Supposing provisionally, then, that Handel's copies were headed 'Te Deum. Urio,' 'Magnificat. Erba,' while the composer may very naturally have stayed at villas near these neighbouring places, why should we not be content? Why suppose that Padre Urio's full title has been whittled down, shorn even of a preposition, and spatchcocked here? Parallel cases there may be, but they must be very rare. Indeed, had we an almost certain 'Te Deum. Pisa.' and a plausible 'Magnificat. Luca,' who would dream of interpreting them as anything but places?

'Magnificat. Erba' is conjectural, of course, but so is 'Dionigi Erba'; and the work passed as Handel's without question for a century.

There is another point worth mentioning. Of the four instrumental movements in a Serenata—written, apparently, when the practice of *da Capo* was firmly established, and



probably in Handel's possession in 1709—two are used in 'Israel,' and one probably in 'Acis.' Of the fourth the fugue-like subject reappears *vid Urio* in 'Saul,' as 'Retrieve the Hebrew name.' Though different to the eye, the subjects are found to be essentially identical. Which is the more likely, a reminiscence, conscious or unconscious, on the part of Handel, or a coincidence between two works taken at random? Of course, the force of this argument would be somewhat diminished should the subject prove to be hackneyed.

In the year 1709, when he was very popular with the nobility, Handel may easily have been in this neighbourhood, perhaps on his way home, for nothing certain is known about his movements after July 12, 1708. Nor would he, probably, neglect to study the Lombardic style, which he reproduced later in 'Ottone.' In Italy he was practising different styles: his French canzonets, written in Italy, contain evidence of careful study; and at Hanover, in 1710, he composed some very successful imitations of Stefani's duets. Indeed, between July, 1708, and 1710, there is an unaccountable shortage in his productions. Essays in Italian church music would be welcome as filling up a gap.

Some have pointed to a difference in style between the Magnificat and three earlier Psalms, forgetting that of these one is an adaptation of a German work, a second is in the form of a German cantata, while the dating of the third and earliest, Ap. 4 or 11, 1707, is the very first proof of Handel's having reached Italy. They must represent, therefore, his German style.

Dr. Gauntlett, it must be confessed, stoutly maintained that the counterpoint of the *Urio* was too good to be Handel's. But the greatest musicians may make mistakes. Schumann, if I rightly understand a passage in his letters, took for a composition of J. S. Bach what afterwards turned out to be a youthful exercise by Mendelssohn.

Handel's copy of the Magnificat may reasonably be placed between 'Saul' (in which *Urio* was used) and the commencing of 'Israel,' which caused him to leave the copy incomplete. That he had the original manuscript in his possession when writing 'Israel' is pretty certain from the fact that the final chorus, which he did not copy, is closely reproduced in 'Israel.' The bare possibility that the manuscript had been lent him just for these few days need not be considered. Assuming therefore that he was copying a manuscript belonging to himself, of which the use of *Urio* would remind him, and which was probably imperfect, it is far more likely that he should copy a work of his own, either with the idea of reviving it, or to make it more available, than that he should make a fresh copy of a work by Erba.

Though many reasons might be given why Handel should have originally attached or inserted later the date of place, I cannot quote a similar instance—the circumstances were quite exceptional. Possibly an instance might be found among his manuscripts. Against this may be set the fact that Erba and *Urio* are not known to have written any similar works. Again, some may have difficulties about the style in Handel's case; others may have an equal difficulty about Erba and *Urio*. But it seems more probable that expansion should have taken place, than that the composers' names should be altered as we find them. And it is far more likely that Handel should have written works in adjacent places, than that he should have picked up works by composers not connected. If it be urged that the works might be picked up together at Milan, this at least involves the admission that the heading in England was 'Te Deum. *Urio*'; for the 'Bolognese' could never have emanated from Milan.

Then there is the fugue subject. And there seems to be no real parallel to such borrowings in Handel's practice; even if one could be found, he nevertheless far more often used his own works. If a man miss his train once in ten mornings, it is still nine to one, on a doubtful day, that the train be not missed.

I am, yours truly,

P. ROBINSON.

Dickenson Road,  
Rusholme, Manchester.

November 11, 1905.

## THE SCOTCH ANCESTRY OF THE MACFARRENS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the October issue of your Journal I had hoped to find a biographical article on the late Walter Cecil Macfarren, but I observe there is only a paragraph in which the reader is referred to a biographical sketch which appeared in your issue of January, 1898. In that article there is a paragraph which reads as follows: 'The subject of our sketch is often taken to be a Scotchman by reason of the "Mac" in his name; but he can lay no claim to that nationality. Once, at a Scotch banquet, he felt much aggrieved at finding his "Highland War Song," for male voices, set down in the programme as "Traditional"!'.

Permit me to say that the writer of that biographical sketch was not well-informed. Not only was Walter Macfarren connected with Scotland, but he and his brothers George, John, and probably Basil, owed everything to their grandfather, John Jackson, son of William Jackson, a farmer living at the 'Barns of Clyde,' New Kilpatrick, Glasgow. This John Jackson would have been born about 1750 to 1755. He learned the trade of a bookbinder in Glasgow about the year 1780. He removed to London, and became so successful that he bought the house, No. 24, Villiers Street, Strand, for something over £836, and in which Sir George and Walter Macfarren were both born. He had a son and a daughter. The son, a distinguished artist, died in 1874, and the daughter, Susannah, married George Macfarren.

The Jackson family had many distinguished members. In the parish church burying-ground of Eastwood, near Glasgow, there is a stone to the memory of Andrew Jackson, dated 1663. This was just before the outbreak of the Covenanted persecution of Claverhouse, when many ancestors of the Macfarrens fought at Bothwell Bridge, and many were martyred. George Jackson was executed in Edinburgh in 1684 for fighting at Bothwell Bridge. Thomas Jackson was despatched to plantations in Virginia, but was done to death on the passage. John and Annabella Jackson were sent to the same place, but perished by shipwreck on the voyage. William Jackson refused to take the oath of abjuration, and, upon being banished from Scotland, he settled near Londonderry. President Andrew Jackson and General Stonewall Jackson were his descendants: so that the Macfarrens came of people of talent.

I could enlarge upon the Jackson branch of the family, but I have said enough to clearly show that it was the Scottish blood in the Macfarrens' veins which raised them to the position they occupied.

Yours very truly,

JOHN H. JACKSON.

167, West Regent Street, Glasgow.

October 28, 1905.

[So far as the Macfarrens are concerned, the above interesting information—with its patriotic ring of 'Scotland for ever'—is for the most part confirmed in H. C. Banister's 'George Alexander Macfarren, his life, works, and influence' (1892); at the same time it is only fair to this Journal to say that the material for the biographical sketch of the late Mr. Walter Macfarren was obtained from that gentleman's own lips, and that he read and corrected a proof of the article. Doubtless he should have qualified the ancestry statement to the effect that he could not claim Scotch nationality on his *father's* side, despite his northern patronymic.—ED. M. T.]

## AN OPENING IN WESTERN AUSTRALIA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In Kalgoorlie, Western Australia, there is a good living to be made by a thoroughly competent musician. He must be a good pianist, or violinist, have a thorough knowledge of voice-production and singing, and be able to conduct a choral society and orchestra. The musical people here simply yearn for a capable musician and teacher of singing, but unfortunately he is not to be found in Western Australia. Dozens of young men and women with good voices are anxious to learn singing and to belong to a good choral society. Others would like to join an orchestra, that the works of some of the best masters might be studied

and performed—not comic opera or dance music. Whoever comes must be a thoroughly competent man—one in whom the people can have confidence, otherwise he will not be a success. The writer is convinced that an income of from £500 to £800 per annum could easily be earned. The population of Kalgoorlie and Boulder (three miles distant) is nearly 25,000, so there is full scope for an energetic and properly equipped professional man. The climate is one of the best in Australia, with the exception that for a month or two at Christmas the heat is somewhat oppressive. The goldfields here are the richest in the world, wages are high, and money is plentiful. It is only fair to say, however, that there are several teachers here. Should this letter be the means of a *capable* man settling here, I feel sure he will be grateful for having read it.

Kalgoorlie,  
Western Australia, October 14, 1905.

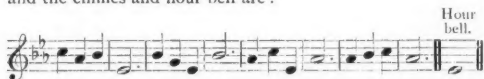
### DUNEDIN CHIMES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In the February issue of THE MUSICAL TIMES Mr. Alfred Hollins gives a résumé of his Australasian tour, and amongst other interesting things he mentions the peculiar chimes of our Town Hall clock; but as he is slightly in error, and, moreover, only gives the three-quarters, it may interest your many readers if I give you the chimes in full. There are five bells, viz.:



and the chimes and hour bell are:



Yours truly,  
Dunedin, N.Z.  
September 15, 1905.  
W. PAGET COLE.

### 'THE DREAM OF GERONTIUS' IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Three years ago our Concertverein introduced Elgar's 'Enigma' Variations into Vienna. Director Ferdinand Löwe was so decidedly successful with that work that soon afterwards he felt justified in producing the 'Cockaigne' overture, with which he was equally fortunate. He was followed by Felix Mottl, who, as conductor of the Philharmonic Society, performed the overture 'In the South' before an admiring audience; and finally, only a few weeks ago, Director Löwe delighted us with a superb reading of the Introduction and Allegro for strings. Thus the production of 'The Dream of Gerontius' on November 16 took place before an audience already acquainted with Elgar's music, and eager for further samples. To introduce the work, moreover, Dr. Eusebius Mandyczewski, a few days before the performance, lectured on Elgar and his oratorio to the members of the Leo Society, consisting of the most distinguished circles of Vienna, when he illustrated his remarks by some selections from the work.

The performance at the concert of the famous Gesellschaft der Musikfreunde was conducted by Director Franz Schalk, one of the Kapellmeisters at our Court Opera House. A sincere admirer of the work, he had prepared chorus and orchestra with the rarest devotion, with the result that the great and wonderful beauties of the score were fully and convincingly revealed. We owe it to his deep and penetrating insight into the spirit of Elgar's music that the whole performance was steeped in an atmosphere of religious and artistic exaltation which held the audience enthralled from the first note to the last.

The rôle of Gerontius was sung with the greatest finish by Herr Felix Senius, of St. Petersburg. His splendid voice, his eminently musical nature, as well as his fine artistic temperament fitted him to be an ideal Gerontius.

His singing in the death-scene in the first part, of the soul's approach before the throne of God, and many other details will not easily be forgotten. Herr Richard Mayr, a very able baritone from the Court Opera, was the Priest. He sang the music with expression and dignity, his powerful voice sounding imposing even in the large room. The rôle of the Angel was entrusted to Frau Rosa Stwertka, a hitherto unknown singer with a rich, full and well-trained voice of great beauty.

The public received the excellently prepared performance with every sign of appreciation and delight. At the end of both parts of the work there was a great display of enthusiasm; Director Schalk and Herr Senius were especially admired and praised. To crown the event there was only one thing needed—the presence of the composer, to whom the audience would have been only too delighted to express their admiration.

### 'THE DREAM OF GERONTIUS' AT ABERDEEN.

Mr. W. Litster and the Musical Institute of Aberdeen have had the honour and satisfaction of giving the first performance (on November 3) of Elgar's now celebrated work in this far northern city. It called for no little courage on the part of all concerned to undertake the task with the prospective resources available, and a doubtful possibility of public support. But ample preparation, skilful training, and a bold expenditure in ensuring an efficient orchestra, resulted in what is admitted on all hands to have been one of the notable achievements in the musical annals of the granite city. The choral sections were especially well done, and bore witness to the thoroughness of the training of the choir. The soloists were Miss Mabel Braine, Mr. Lloyd Chandos, and Mr. Joseph Lycett. The local members of the orchestra were strengthened by a dozen players from the Scottish Orchestra. Ten band rehearsals had been held. Mr. Litster, who had closely studied the score and was able to conduct with firmness and assurance, is to be heartily congratulated on the success of his enterprise. There was a large audience.

### 'THE DREAM OF GERONTIUS' AT THE ALEXANDRA PALACE.

The Alexandra Palace Choral and Orchestral Society, under the able conductorship of Mr. Allen Gill, gave a striking performance of Elgar's 'The Dream of Gerontius' at the Palace on November 4. Since the disbandment of the Finsbury Choral Society the Alexandra Palace Choir has had a considerable reinforcement of singers, with the result that this organization can now claim to be, both as regards numbers and efficiency, the premier choir in the Metropolitan suburban area. Their readiness in attack and the quality of their tonal production, allied to a broad sonority which is seldom heard in London, were very manifest in their performance of Elgar's exacting choruses, and had their enunciation been clearer the effect of their rendering of the Chorus of Demons and 'Praise to the Holiest' would have been much enhanced.

The soloists were Miss Edna Thornton (the Guardian Angel), Mr. John Coates (Gerontius), and Mr. Charles Knowles (the Priest and the Angel of the Agony.) All three impersonations are now quite familiar to the public, and it suffices to say that the artists lived up to their well-deserved reputation. The band, largely composed—as regards the strings—of amateurs, was sometimes a little overpowering to the soloists, but generally speaking quite worthy of the occasion, and responsive to Mr. Allen Gill's insistent baton. It was a reading of the work of which everybody concerned may well be proud. The enormous audience that, in spite of most tempestuous weather, filled the centre transept, were obviously satisfied and delighted with the performance.

Messrs. Ellis, of New Bond Street, have just issued Part I. (A—Powell) of an interesting catalogue of rare books on musical literature, mainly derived from the libraries of the late Mr. Julian Marshall and Mr. T. W. Taphouse. The catalogue is strong in Arne (52 entries), and it contains a fine copy of the third edition of the *Forbes Cantus* (1682), in addition to many other bibliographical treasures.

## As the moon's soft splendour.

December 1, 1905.

## FOUR-PART SONG.

Words by SHELLEY.

Composed by CHARLES WOOD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante sostenuto.*

SOPRANO. *pp* As the moon's . . . soft splen-dour O'er the faint cold

ALTO. *pp* As the moon's . . . soft splen-dour O'er the faint cold

TENOR. *mp* As the moon's soft splen-dour O'er the faint cold

BASS. *pp* As the moon's . . . soft splen-dour O'er the faint cold

(For practice only.) *Andante sostenuto.* *pp*

star - light of Hea - ven Is thrown, . . . So thy voice most

star - light of Hea - ven Is thrown, . . . So thy voice most

star - light of Hea - ven Is thrown, . . . So thy voice . . . most

star - light of Hea - ven Is thrown, . . . So thy voice most

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*cres.* *mf*

ten - der To the strings with-out soul has giv - en Its own.

*cres.* *mf*

ten - der To the strings with-out soul . . has giv - en Its own.

*cres.* *mf*

ten - der To the strings with-out soul . . has giv - en Its own.

*cres.* *mf*

ten - der To the strings with-out soul has giv - en Its own.

*p*

The stars will a - wa - ken, Though the moon sleep a . .

*pp*

The stars will a - wa - ken, Though the moon sleep a

*pp*

The stars will a - wa - ken, Though the moon sleep a

*pp*

The stars will a - wa - ken, Though the moon sleep a

*pp*

The stars will a - wa - ken, Though the moon sleep a

full hour . . la - ter To - night; . . . No . . leaf . . will be

full hour la - ter To - night; . . . No . . leaf will be

full hour la - ter To - night; . . . No . . leaf will be

full hour la - ter To - night; . . . No leaf will be



*cres.*  
 sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light.  
*cres.*  
 sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light.  
*cres.*  
 sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light.  
*cres.*  
 sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light.  
*cres.*  
 sha - ken Whilst the dews of thy mel - o - dy scat - ter De - light.

*p*  
 Sing a - gain, . . . a - gain, . . . a - gain, . . . with thy  
*p*  
 Sing a - gain, . . . a - gain, . . . a - gain, . . .  
*mf*  
 Though the sound o - ver - powers, Sing a - gain, . . . with thy  
*p*  
 Sing a - gain, . . . a - gain, . . .  
*p*  
 Sing a - gain, . . . a - gain, . . .

sweet voice re - veal - ing A . . . tone . . . Of some world, . . .  
 re - veal - ing A tone . . . Of some world, . . . some  
 sweet voice re - veal - ing A tone . . . Of some world far from  
 re - veal - ing A tone . . . Of some world, . . .

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains four vocal staves and two piano staves. The second system contains four vocal staves and two piano staves. Dynamics include *cres.*, *f*, *dim.*, and *p*. The lyrics are as follows:

some world, . . . Where mu - sic and moon - light and  
 world, . . . Where mu - sic and moon - light, where mu - sic and moon-light and  
 ours, . . . Where mu - sic and moon - light and feel - ing Are one, . . . are  
 some world, . . . Where mu - sic and  
 feel - ing Are one, . . . are one.  
 feel - ing Are one, . . . feel - ing Are one.  
 one, . . . Where mu - sic and moon-light and feel - ing Are one.  
 moon - light . . . and feel - ing Are one, . . . are one.

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## NORWICH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Twenty-eighth Norwich Festival (October 25-28) presented several distinctive features. In the first place it was the final appearance of Mr. Randegger, who has conducted every Festival since 1881, and, after a quarter of a century's faithful work, deserves the rest he is seeking. That his labours have been appreciated is indicated by the presentations from all quarters—soloists, chorus, orchestra, and officials—that took place, and to which reference is made on p. 794. It may possibly have been with some view of lightening Mr. Randegger's responsibility that the conductorship was on this occasion placed, as we may say, "in commission." No fewer than sixteen composers attended the Festival to conduct their own works and listen, with more or less enjoyment, to those of their colleagues, affording a spectacle which—though something of the kind was done in Bristol in 1896—must be well-nigh unique in the history of musical festivals. Seven of these composers brought forward something new, the chief novelties being cantatas by Sir Hubert Parry and Mr. Mancinelli. The setting by Sir Hubert Parry of Browning's 'Pied Piper' has already been described in THE MUSICAL TIMES, so it may suffice if I give briefly the impression made by its performance. The humour of the poem is admirably reproduced, and not overdone, save that a rather lighter touch in the orchestration would have been more in accord with the genial spirit of the music. The chorus-writing is admirable, full of point, and capable of any amount of effect. There are parts for two soloists, short but characteristic, which were sung with a quiet appreciation of their humour by Mr. Ben Davies and Mr. Ffrangcon-Davies.

Mr. Mancinelli's 'St. Agnes' is a cantata based on a Latin poem by Giuseppe Albini, of which Mr. Claude Aveling has prepared an English version. It tells the story of the virgin martyr St. Agnes, of how the youth Furio was struck blind for insolently gazing on her beauty, how the flames are powerless to do her harm, and how she meets her death at the hands of the Roman headsmen. The hymns of the Christians form a background to the simple story, for which the composer has written some music which is striking and clever, if not always convincing. For an Italian his vocal-writing seems less easy than might be expected, and the declamation is often forced. The orchestra is treated with power, and the effects, if occasionally rather bizarre, are full of colour. The overture, which is developed at considerable length, has unmistakable charm of melody and colour, and flows more easily than the vocal music. Mr. Mancinelli conducted, and put much colour and energy into his reading of the work, which also owed not a little to the fine singing of Miss Muriel Foster, as St. Agnes, the other two parts being most ably sung by Mr. Ben Davies and Mr. Andrew Black.

The other novelties may be treated more briefly. Mr. Granville Bantock introduced a setting of the Epilogue to Browning's 'Frishtah's Fancies,' for tenor soloist (Mr. John Coates). It is a strong, brilliant piece of work, orchestrated with a luxuriance that is appropriate to an Oriental subject, and full of vitality. It may perhaps be said that in it 'the voice is an excellent accompaniment to the instruments,' but when we recollect that this is just what Madame Mara said of Haydn's 'Creation,' it seems likely that even this objection may disappear in time. Mr. Coleridge-Taylor introduced a set of five choral ballads, for the text of which he had recourse to the Slave Songs of Longfellow, a poet who has already served him well. In this case the composer has entered thoroughly into the spirit of the poetry, and in colour and pathetic expression his music is excellent, while in form it is only a slight tendency to diffuseness that is liable to adverse criticism. And this possible fault will be less apparent when the ballads are heard separately. Three were entirely new, while the other two were given by the Leeds Choral Union last season. A set of five 'Bohemian Poems,' by Mr. Joseph Holbrooke, for baritone (Mr. Andrew Black), was also new. They show his freshness of ideas and variety of rhythms, but they also have a certain lack of finish which may in part be attributed to the composer's apparent difficulty in impressing his intentions on an orchestra, but are also to some extent due to his method of composition. Mr. Herbert Bunning's

scena, 'Sir Launcelot and Queen Guinevere,' for tenor (Mr. Ben Davies) and orchestra, is a composition showing good musicianship, but not much individuality; it is smooth and pleasant, but hardly conveys the spirit of romance which the subject suggests. A quasi-novelty was provided in two songs for soprano (Miss Agnes Nicholls), 'Sea-wrack' and 'Bonfires,' by Mr. Hamilton Harty, who made his first festival appearance to conduct them. Though not new, they had been orchestrated for the occasion, and they possess genuine poetic fancy and charm, though it was not easy to do them justice at five minutes past eleven at night. In the absurd length of the programmes Norwich still follows the example of the 'bad old times' of concert-giving, and in this respect a reform is much needed.

The other conductor-composers included Sir Charles Stanford, who opened the Festival with a fine performance of his Leeds Te Deum, and Sir Edward Elgar, whose 'Apostles' met with an interpretation which realized well the mood of the music, and must, I think, be regarded as the finest achievement of the Norwich Chorus. Sir Edward also conducted his brilliant Introduction and Allegro for strings; Sir Alexander Mackenzie his beautiful orchestral ballade 'La Belle Dame sans Merci'; and Sir Frederick Bridge the 'Morte d'Arthur' overture. Dr. Walford Davies introduced his deeply impressive 'Everyman' overture, which, though not unwisely discarded as a prelude to the cantata, forms a fine commentary on it. Dr. Frederic Cowen conducted a spirited performance of 'John Gilpin'; Mr. Edward German gave his 'Welsh Rhapsody,' and Mr. Arthur Hervey his tone-poem 'In the East,' and as all these three were first heard at the Cardiff Festival a year ago, their inclusion in the programme furnished a compliment to Cardiff all the more striking because it could hardly have been designed. Mr. Frederic Corder's two clever and musical part-songs in canonic form for female voices brings to a close this long list, which includes most of our contemporary composers, and has certainly given a hall-mark to the Norwich Festival of 1905.

The choice of so much modern music left little room for any of the great classics, but 'The Messiah' and 'The Hymn of Praise' were given, and a careful and sympathetic performance was provided of the final scene of Act I. of 'Parsifal,' which, though of course it cannot produce its proper effect in a concert-room, seemed to me less incongruous than usual amid such surroundings. Mr. Kreisler played violin concertos by Bach (in E) and Bruch (in G minor), which, with the concertos of Brahms at Sheffield and Beethoven at Bristol, complete the quartet of 'B's' this great artist has interpreted at the three October Festivals.

Following the example of Birmingham in 1903, when the precedent was set of engaging an orchestra *en bloc* instead of recruiting from various sources for the occasion, the services of the London Symphony Orchestra were secured for the Festival, and, apart from the obvious advantages belonging to an organized band, it is doubtful whether any other could have come so successfully out of the trying ordeal of playing under seventeen different conductors on three successive days. It was unfortunate that with such an orchestra at hand there was only one symphony in the programme—that of Tchaikovsky in E minor.

I have already ventured on the opinion that the chorus-singing reached a higher standard than ever before, and one incomparably higher than was the case not so many years back. Credit for this must be given to Dr. A. H. Mann, who as chorus-master has done good work for the Festival of his native city.

The vocalists, other than those already mentioned, were Madame Albani, Miss Perceval Allen, Miss Ada Crossley, Miss Mildred Jones, and Mr. Robert Radford. Dr. Bunnett acted as organist, and Mr. F. Oddin Taylor retained the position of honorary secretary which he has held with ability since 1893, being efficiently assisted by Mr. A. H. C. Taylor in that capacity.

The Musical Association opened its thirty-second session on November 21, when Mr. Thomas Casson read a paper on 'The development of the resources of the organ.' The annual dinner was afterwards held at the Trocadero Restaurant, the President of the Association, Sir Hubert Parry, C.V.O., in the chair.

## BEETHOVEN'S 'LEONORE.'

(BY OUR SPECIAL CORRESPONDENT.)

It looked strange to see on the theatre bill of the Royal Opera House at Berlin for the evening of November 20 the announcement that 'Leonore,' an opera in two acts, by Beethoven, would be given 'for the first time.' Strange indeed it must have looked to the general public; but those who have studied the life of the great composer are aware that the opera 'Fidelio, oder Die eheliche Liebe,' produced at Vienna, at the Theater an der Wien, on November 20, 1805, was only performed three times. The city was in the hands of the French troops, and Beethoven's patrons and friends had fled. No great work was ever produced under such distressing circumstances, and it is not at all surprising that it failed. The critics of the principal papers complained of the opera. The *Allgemeine Musik Zeitung* said that the music was not remarkable for invention, while as to the 'Leonore' Overture No. 2, which then preceded the opera, it was said that it could not stand comparison with the composer's 'Prometheus.' No critic at the present day would venture thus to express himself. After the third performance Prince Lichnowsky, Seyfried, Clement, and other prominent musicians fought—for such is the right term—for six hours, finally obtaining from Beethoven his promise to make a great many cuts before the opera was given again in the following year. The pruning pencil went vigorously to work, and had it not been for a violent scene between Baron Braun and the composer, the opera thus shortened, and in many places to the great hurt of the music, might have had more success than in the previous year. Beethoven, however, after two performances, withdrew his score.

It would be an utter mistake to think of the first version as a sort of sketch, which was afterwards filled in by a more powerful and experienced hand. It is nothing of the kind. In the latest version there are certain gains, but also certain losses. 'Leonore' is not of mere historical interest, as some of those present at Berlin, who had not opportunity to study many small points of difference, or to weigh the effect of the more important ones, seemed to think. 'Leonore' has colour and individuality of its own; and it contains some of Beethoven's most dramatic, most powerful writing. From a dramatic point of view, indeed, the third act seems even greater than that of 'Fidelio.'

I refrain from entering into detail; indeed, without the help of music-type examples, nothing really interesting can be done. Of the performance little need be said. Everyone worked with the best goodwill, if with varying success. The cast was follows:—Leonore, Frau Plaichinger; Florestan, Herr Kraus; Marzelline, Frau Herzog; Rocco, Herr Knüpfer; Don Pizarro, Herr Hoffmann; and Don Fernando, Herr, or perhaps it is better to say, Mr. Griswold. Dr. Richard Strauss conducted ably, but showed that some portions of the work appealed to him far more strongly than others. All the scenery and costumes were new. The work will be given again on December 1 and 10. Something remains to be said about the man who restored the score. This was Dr. Erich Prieger, of Bonn.

For very many years this worshipper of Beethoven has been zealously trying to gather together the complete material of the original score. Although much of it passed into the hands of Schindler, the friend and biographer of the composer, the remainder became scattered in all directions. How Dr. Prieger went to work to find the missing sheets would form a story of romantic interest; the autographs belonging to Schindler have been for some long time in the Berlin Royal Library. Only a man thoroughly in earnest could have thus carried out his idea. The world in general can scarcely understand the trouble and thought which such a labour of love must have cost him. However, success has crowned his efforts, and perhaps one day he will give a detailed account of his researches; for not only has he gathered together a complete score of the first version, but also complete material for that of the second.

At the Royal Academy of Music the John Thomas (Welsh) Scholarship for vocalists has been awarded to Mary Ann Davies (of Llanelly). The Macfarren Scholarship, which entitles the holder (a British-born subject) to three years' free tuition at the Academy, will be competed for in January next.

## THE AUXETOPHONE.

At a meeting of the Northern Scientific Club in Newcastle-on-Tyne, held on November 4, the President, the Hon. C. A. Parsons, C.B., F.R.S., showed and explained the Auxetophone as applied to the violin, violoncello, and double-bass, and also gave a demonstration with it as applied to the gramophone. The Auxetophone is the invention of the lecturer, whose name is so widely known in connection with steam turbines, and Mr. Short. Its chief result is that of increasing enormously the volume of sound produced by any instrument used in connection with it. As applied to the gramophone, the stylus which runs on the record opens or closes by its motion a valve through which air at a constant pressure is forced, the valve being connected with a trumpet which performs the same functions in the apparatus as in the ordinary gramophone. Not only is there an increase in the quantity of the tone, but the quality is vastly improved, and a more natural tone is produced than is usually the case with gramophones. Dr. Johnstone Stoney has shown mathematically that by the Auxetophone attachment the harmonics are strongly reinforced, which will account for the improvement in tone above mentioned.

In the case of stringed instruments, attachable movable arms, very finely balanced, have been specially designed by Mr. Short, which offer very little inconvenience to the performer. The vibrations are thus transmitted to the valve already spoken of, and directed by means of the trumpet to the listener. Speaking generally the tone is unchanged in character, but the first overtone, the octave of the fundamental note, is so strongly reinforced as to render the auditor sometimes uncertain as to which of the two notes is intended by the performer.

At the demonstration on November 4 selections were played on two violins, violoncello, and double-bass, singly and in concert. When the string quartet was being played, the volume of sound was equal to that produced by a large body of strings, even though the trumpet-mouths were turned away from the audience.

In the scientific world so many things which, to the casual observer, are of theoretical and experimental interest only, develop under patient and skilful investigation into practical utility, that it would be unwise to pass by the Auxetophone as a mere toy, or as a matter of just passing interest. Do there not seem to be possibilities lying before it in regard to organ-building?

## ROYAL CHORAL SOCIETY.

The thirty-fifth season began on November 9—the locale being, as usual, the Royal Albert Hall—with a performance of Mendelssohn's 'Elijah,' under the direction of Sir Frederick Bridge, that must be placed amongst the best given by this Society. The choir this season is an exceptionally fine body of voices, and it was delightful to listen to the rich and artistically controlled volume of vocal tone, and the impressive rendering of the choruses elicited the warmest signs of appreciation from an enormous audience. Modern composers may flourish, but Mendelssohn remains. Mr. Dalton Baker's reading of the part of the Prophet was consistent, if lacking in distinction. Madame Emily Squire sang the soprano solos with notable purity of style, and the other principal vocalists were Madame Kirkby Lunn and Mr. Lloyd Chandos. The second quartet party consisted of Mesdames Edith Patching and Amy Dewhurst, and Messrs. Vivian Bennetts and Montague Bowtell, who admirably fulfilled their duties. Mr. H. L. Balfour occupied his accustomed place at the organ, and the entire performance was stamped with the hall-mark of success.

## LONDON CHORAL SOCIETY.

## 'THE APOSTLES.'

This enterprising body commenced its season by giving a performance of Elgar's oratorio 'The Apostles' at the Queen's Hall on October 30. As this was the second performance of this difficult work given by this Society, it was natural to expect that they would improve upon their previous highly creditable record, and this expectation was satisfactorily realised. No pains or expense seem to have been spared in order to do full justice to the composer's

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ideas. The choral sections were sung with considerable effect, and served to exhibit punctilious training.

If we missed ideal resonance in the great climaxes and moving fervour in the expression, there was still much to admire in the purity of the tone and certainty of attack. Mr. Arthur Fagge conducted with much ability. He is gaining firmness and cool control—qualities much in demand in this sometimes complicated work. The soloists were Miss Kate Cherry, Miss Lakin, Mr. Gervase Elwes, Mr. Ivor Foster, Mr. Francis Braun, and Mr. Ffrangcon-Davies. A special acknowledgment of the fine performances of Mr. Elwes and Mr. Braun may be recorded. The band, which was a competent one, was led by Mr. Henry Lewis, and Mr. C. H. Kempling was the organist.

#### ITALIAN OPERA, COVENT GARDEN.

'MEFISTOFELE' AND 'ANDREA CHÉNIER.'

The revival, on October 31, of Signor Boito's opera 'Mefistofele,' was an interesting event, for the work had not been mounted in London since 1898, and although it is unequal in merit it is so unconventional, and contains so much originality of conception, that it possesses a freshness to ordinary operatic procedure that is refreshing. Its weakest portion is the instrumentation, and it is somewhat surprising that the composer has omitted to revise it during the many years since its première. The beautiful duets, 'Lontano, Lontano,' and 'La luna immobile,' the quartet in the garden scene, Margherita's intensely pathetic soliloquy, 'L'Atra notte,' and the grandiose *finale* of the 'Classical Sabbath' roused, as of old, enthusiastic applause, and these numbers alone should secure the work occasional performance. Signora Giachetti doubled the parts of Margherita and Elena, and achieved success in each. Signor Zenatello sang with due fervour as Faust, Signora Zaccaria appeared as Marta and Pantalís, and Signor Didur ably sustained the title-role.

Signor Umberto Giordano's 'Andrea Chénier' was played for the first time in England, in Italian, on November 6. The work was not unfamiliar, an English version having been presented by the Carl Rosa Opera Company at the Camden Theatre on April 26, 1903. In criticising the opera it should be remembered that it dates from 1896, in which year, on March 28, it was produced at La Scala, Milan, and that since then Signor Giordano has written 'Fédora' and 'Siberia.' The composer has been given by Signor Luigi Illica a well-constructed libretto, which relates in dramatic fashion the love of the Comtesse Coigny's daughter, Maddalena, for the French poet, André Chénier, who was guillotined three days before the end of the 'Reign of Terror'; but although the music is impassioned and melodious, it fails to impress the listener with sincerity, except in a few numbers, the most memorable of which are the song of an old woman—who gives up her nephew to the call for recruits—and the final duet between the lovers just before they go to the guillotine. The principal parts were well played by Signora Strakosch, Madame de Cisneros, and Signors Zenatello and Sammarco.

The only other event calling for record was the reappearance, after an absence of some eighteen years, of Signor Battistini, a baritone gifted with a beautiful voice, who returns to London a matured artist. He made his *réentrée* in the title part of 'Rigoletto' on November 15, and deepened the favourable impression then created by his impersonation, on November 21, of Valentine in Gounod's 'Faust.'

#### 'GWENEVERE' AT THE CORONET THEATRE.

Messrs. Ernest Rhys and Vincent Thomas's Celtic lyric play, 'Gwenevere,' produced on November 13, is, to quote from Mr. Rhys's preface, 'an attempt to bring poetry and music together on the stage, with a sense throughout of their lyric dependence upon one another, and their ideal equality in art.' Such an endeavour is commendable, and Mr. Rhys has written a libretto that, from a literary point of view, is certainly in advance of the majority of operatic books of the last century. Unfortunately, however, he has failed to realise sufficiently the requirements of the stage; and, although his characters talk poetical English, they are too undeveloped to excite interest. In his previous opera, 'Eos and Gwenvril,' Mr. Vincent Thomas showed dramatic

perception; but in 'Gwenevere' he would seem to have been paralysed by the strong lyrical element in Mr. Rhys's book, with the result that his music lacks the point and strong emphasis demanded in a dramatic work. He has, however, written some graceful songs and choruses, amongst the former being Lancelot's 'Song of Dinadan,' and Gwenevere's duet, 'If I were a girl now.' The story, which is set forth in three acts, deals with King Arthur and his Queen Gwenevere, and her love for Lancelot, and these characters were capably sustained respectively by Mr. Edward Iles, Miss Aurelia Révy, and Mr. Robert Cunningham, who were ably supported by Miss Kathleen Maureen as Morgan Le Fay, Mr. Frederick Randalow, and Mr. Whitney Tew, who severally appeared as Modred and Merlin. The composer, who conducted the performance, was warmly applauded by a large and friendly audience.

#### COMPETITION FESTIVALS.

The seventh annual musical competition was held at Barrow-in-Furness on November 2, 3 and 4. In many respects this was the most successful of the series. Nearly eighty pianists entered in various classes, and there were good entries in the solo-singing classes. School choirs were not very well represented, but those that came sang excellently, and united to perform the cantata 'The Frogs and the Ox' (Bridge). Some first-rate male-voice choirs appeared, the premier position falling to the Workington Orpheus, under Mr. J. Scott. In the chief mixed choir section, Blackpool Orpheus Society, under Mr. Clifford Higgin, gained a first prize, and in the Madrigal section the Barrow Madrigal Society, under Mrs. Bourne, were the winners. Dr. McNaught adjudicated and conducted.

The preliminary announcements of the Morecambe Festival, to be held on May 9, 10, 11, and 12, 1906, have just been issued. Thirty-five classes and over forty pieces (none of which have been used before at Morecambe) are scheduled. The adjudicators will be Dr. W. G. McNaught, Dr. H. Walford Davies, and Mr. Ivor Atkins (of Worcester Cathedral). A festival choir and orchestra for combined performance at the evening concerts are to be formed. The works named are 'The Pied Piper' (C. H. H. Parry), 'The Revenge' (Stanford), and 'The Pilgrimage to Kevlaar' (Humperdinck). The secretary is Mr. H. Powell, Euston Grove, Morecambe.

The fourteenth annual 'Summerscales' competitions were held at Keighley on October 21 to 28. They were very successful in every way. Miss Edith Robinson adjudicated the violinists, and Dr. Coward and Miss Coward the vocal classes.

## London Concerts and Recitals.

#### QUEEN'S HALL ORCHESTRA.

A specially interesting feature to musicians of the Symphony Concert conducted by Mr. Henry J. Wood on November 4 at Queen's Hall was the performance of Bach's little-known sixth 'Brandenburg' concerto in B. This work is peculiar in being written for two *viole da braccia*, two *viole da gamba*, violoncello, violone, and cembalo, represented on the occasion in question by violas, violoncellos, and double-basses. The absence of violins produced a rich, albeit sombre tone-colour, but the music was not lacking in brilliancy, the first and third sections being vigorously written. In the central movement the *viole da gamba* are silent, and the number is built up with one long drawn-out melody, in which the drop of a ninth forms a conspicuous feature. By-the-way, this was not the first performance of the work in England, as claimed on the programme, a rendering having been given ten years previously, on November 14, 1895, at Steinway Hall, by Messrs. G. and H. Saint-George. The remainder of the selection on November 4 consisted of Elgar's 'Enigma' variations, the *Adagio* from Beethoven's 'Prometheus' music, and Dr. Richard Strauss's 'Sinfonia Domestica.' The last-named work was conducted by the composer.

Old masters reigned supreme at the concert on November 18, the programme comprising Mozart's 'Nozze di Figaro' and 'Don Giovanni' overtures, the composer's



violin concerto in A, Viotti's violin concerto in A minor, and Beethoven's 'Eroica' symphony. The revival of Viotti's work was interesting, for he was the last representative of the great Italian classical school of violinists. He wrote twenty-nine concertos for his instrument, of which the one heard on this occasion is the twenty-second and certainly one of the best. Its slow movement is described by Sir George Grove as 'a gem,' and the two other numbers abound in effective passages for the soloist. Full interpretative justice was done them by Herr Fritz Kreisler, and the performance drew forth enthusiastic applause. Mr. Wood's attention to the old masters should not pass unrecognized, for they are the best possible corrective to the demoralizing effects on purity of taste exercised by much modern music of sensational and ear-tickling character.

#### THE LONDON SYMPHONY ORCHESTRA.

On November 6, at Queen's Hall, the first concert of the second series of these enjoyable music-makings was given, when Dr. Hans Richter, the chief of chieftains, conducted with that Titanic force for which he is famous. As broad-minded as he is broad-shouldered, Dr. Richter had selected a programme which ranged from Weber to Richard Strauss—one that included such gems as Brahms's lovely 'Variations on a theme by Haydn' and Beethoven's ever-fresh 'Eroica' symphony, the latter now one hundred years old. In these noble creations, no less than the 'Euryanthe' overture and the symphonic poem 'Also sprach Zarathustra,' the London Symphony Orchestra fully sustained its reputation for splendid tone and all else that goes towards the attainment of perfection in interpretative excellence.

The programme at the second concert of the season on November 23 was as follows:

Overture, 'Benvenuto Cellini' (Berlioz); Symphony No. 1, in C minor (Brahms); Symphonic Poem, 'Don Juan' (R. Strauss); 'Siegfried' Idyll (Wagner); Prelude and Liebestod, 'Tristan und Isolde' (Wagner). Conductor, Herr Peter Raabe.

The occasion was specially interesting because of the fact that it introduced to a London audience Herr Peter Raabe, formerly conductor of the Dutch Opera House at Amsterdam, and now director of the Munich Kaim Orchestra, and to whom reference is made on p. 795. With such experienced resources it may be imagined that fine performances of the above-named pieces were secured. The reading of the symphony was, perhaps, less specially impressive than that of the Strauss and Wagner selections.

The Joachim Quartet began a series of five concerts at Bechstein Hall on November 20, when the programmes were entirely devoted to the whole of Beethoven's sixteen string quartets. Dr. Joachim was associated with his usual colleagues—Messrs. Halir, Wirth, and Hausmann. How they played there is no need to record.

The Royal Amateur Orchestral Society, conducted by Mr. Ernest Ford, began its thirty-fourth season on November 15 at Queen's Hall. The most important feature of the programme was Haydn's 'Oxford' symphony, which was rendered with admirable crispness and verve. A feature of the evening was the engagement of Mischa Elman, who, after playing with great expression and brilliancy in Wieniawski's 'Faust' fantasia, was presented by Mr. H. M. Morris, on behalf of the Society, with a gold watch and chain. The vocalists were Miss Elizabeth Parkina and Mr. Lane Wilson.

Mr. Richard Buhlig, an American pianist of German extraction and a pupil of M. Leschetizky, created some stir on his debut in London at Queen's Hall on November 7, by bringing forward a programme consisting of Brahms's two pianoforte concertos, with the composer's 'Tragic' overture by way of relief. The seriousness of the new-comer could not be doubted, and it was emphasised by his playing, which proved him to have not only complete command of the keyboard, but also to possess intellectual insight and a virile, emphatic style. The more delicate qualities of expression however seemed to be neglected, and his interpretations were consequently deficient in subtlety of charm. This defect

marred the enjoyableness of his subsequent recitals at Bechstein Hall on November 14 and 21; but at the same time Mr. Buhlig is an artist who commands respect, and his reading of Chopin's 'Funeral March' sonata was remarkably powerful and dignified.

Miss Evalyn Amethe, the clever young violinist, afforded good evidence of making satisfactory progress in her art, on November 7, at Bechstein Hall. It should be added that the fair performer was supported by a contingent of the London Symphony Orchestra, conducted by Mr. Charles Williams. This was the first time an orchestra had been heard in this Hall. The effect was sufficiently satisfactory to justify repetition.

The Berlin Philharmonic Trio—comprising Frau Vita Gerhardt (pianoforte), Herr Anton Witek (violin), and Herr Joseph Malkin (violoncello), gave a chamber concert on November 7 at Bechstein Hall, when these accomplished musicians played with enchanting finish Volkmann's Trio in B minor (Op. 5), Max Bruch's 'Scottish Fantasia,' and Mendelssohn's Trio in D minor.

A notable feature of Miss Louise Dale and Mr. Hamilton Earle's concert on November 10 at Bechstein Hall was the production of a song-cycle entitled 'The life of a rose,' written and composed by Madame Liza Lehmann. As indicated by the title the work is of slight character, but the songs, which are seven in number, are poetical in conception and graceful in character; the second number of the cycle, a little gem of daintiness, so enchanted the audience that it had to be repeated. With Miss Dale as vocalist and the composer at the pianoforte, the lyrics had an ideal interpretation. Mr. Earle's contribution to the afternoon included the first performance in London of three from the five stirring 'Bohemian Songs' by Mr. Joseph Holbrooke, produced at the recent Norwich Festival. These also were greatly applauded.

Miss Marguerite de Forest Anderson, an American lady, made her first appearance at Queen's Hall on November 10, and proved herself to be a flautist of much ability. Accompanied by the Queen's Hall Orchestra, under Mr. Henry J. Wood, she played a flute Concerto in G, by Mozart (Op. 99), said never before to have been performed in England.

The Misses Ruth, Margery, and Phyllis Eyre, daughters of two well-known and esteemed musicians, are a trio of remarkably clever sisters. The concert they gave on November 11 at Bechstein Hall was most enjoyable. They co-operated in an expressive reading of Dvorák's pianoforte trio in E minor (Op. 26), played solos on their respective instruments with taste and skill, and anon sang vocal trios with delightful unanimity and refinement. The Misses Eyre are to be congratulated no less upon their versatility than in regard to their artistic temperaments.

At a concert given by Miss Hilda Wilson and Mr. Lane Wilson at Steinway Hall on November 14, these artists, with the co-operation of Madame Evangeline Florence and Mr. William Green, gave the first performance of a cycle of songs entitled 'Dorothy's Wedding-day,' written and composed by Mr. Lane Wilson. The work may be regarded as a sequel to 'Flora's Holiday' by the same composer, being of like unpretentious character and comprising melodious solos and quartets, pleasingly cast in the form of old dance measures. The accompaniment was played by Messrs. James Capener and F. A. Sewell.

Mr. Karl Klein, a young gentleman of nineteen summers, son of Mr. Bruno Oscar Klein, a composer well-known in America, made a good impression on his debut as a violinist at Queen's Hall, on November 14. Young Mr. Klein has somewhat to gain in repose and depth of expression, but, supported by the Queen's Hall Orchestra, he played with great intelligence and skill in Tchaikovsky's concerto and Lalo's 'Symphonie Espagnole,' and rendered with refined taste solos by Bach and Wieniawski.

Messrs. Fryer, Newmann and Walenn opened their second season of trio concerts on November 18, at Steinway Hall, with Sir Hubert Parry's pianoforte Trio in B minor. An effective performance of this genial and melodious work was much applauded. The other concerted composition was Beethoven's pianoforte Trio in B flat (Op. 97), and between these works Mr. Hugo Heinz gave a dramatic rendering of Herr A. von Fieltz's song-cycle 'Eliland.'

Mr. Albert Spalding, a young American violinist, who has been studying in Florence and Paris, made a successful début at Queen's Hall on November 21 at a concert, when he enjoyed the co-operation of Mr. Henry J. Wood's orchestra. If Mr. Spalding's tone is somewhat thin, it is sweet and true, and his playing was distinguished by refinement and executive facility. Miss Amy Castles made her reappearance in this country after an absence of four years. During this interval she has acquired perfect control of her fine soprano voice, and may be said to have become a finished artist.

In commemoration of the death—which occurred on November 21, 1695—of Henry Purcell, Miss Grace Sunderland and Mr. Frank Thistleton devoted their chamber concert of the twenty-first of last month entirely to this composer, from whose works an admirable selection was made. The programme included a sonata for trumpet, string quartet and pianoforte by the great English master, which has recently been discovered by Mr. Barclay Squire. Further distinction was given to this performance by the Queen having graciously given her patronage.

Miss Ruth Clarkson is a violinist of nineteen summers who commenced a remarkably successful student career by gaining the Dove Scholarship at the Royal Academy of Music, under the guidance of M. Emile Sauret, and completed it under the same master at the Chicago College of Music. This young artist gave her first concert in England on November 22 at the Queen's Hall, when, supported by the Queen's Hall Orchestra, she was heard in Max Bruch's Concerto in G minor, Sauret's 'Elégie et Rondo' (Op. 48), and Lalo's 'Symphonie Espagnol.' Miss Clarkson played with a purity of tone and style and executive fluency that elicited enthusiastic applause from a crowded audience.

#### RECITALS.

Miss Edith Miller, a Canadian contralto possessing a rich-toned voice of extensive compass, made a very successful début at Æolian Hall on November 3. Miss Miller, who hails from Manitoba, studied first at the Toronto Conservatoire and afterwards with Mr. Randegger in London, and Madame Marchesi in Paris. Her programme contained examples of many schools, and her interpretations bore witness to musical and dramatic intuitiveness.

Miss Alice Chartres gave a recital, on November 6, at Bechstein Hall, and showed that she was gifted with a rich-toned contralto voice, which should repay further cultivation.

Miss Ruth Lynda Déyo, a pianist who has attracted considerable attention by the intelligence of her readings and sympathetic style, gave a recital at Æolian Hall on November 7, when the attractiveness of her playing was again made evident, to the enjoyment of a large audience.

Miss Florence Schmidt, after an absence of some years, made her reappearance in London on November 9 at Bechstein Hall, when she charmed a large audience by the beautiful quality of her voice and the significance of her singing. Miss Schmidt is to be commended for including in her programme some genuine British ballads, compositions that are strangely neglected by artists, seeing how invariably these ditties interest an audience when well sung. Two new songs, severally entitled 'At close of day' and 'A Secret' by Roger Quilter, are worthy of mention.

M. Louis Abbate, at his recitals at Bechstein Hall on October 26 and November 9, proved himself to be a violoncellist of exceptional ability and an earnest musician.

The young Australian pianist, Mr. Percy Grainger, may be said to have increased his reputation by the spirited and fluent playing at his recital, on November 15, at Bechstein Hall. Although he occasionally defeated his purpose by lack of restraint, his readings were instinct with life and significance. Two new pieces—severally entitled 'Pagodes' and 'Lotus Land,' composed respectively by M. Claud Debussy and Mr. Cyril Scott—proved good examples of the modern impressionist school, whose principal aim would seem to be poetical vagueness.

Novelties in a programme cheer the heart of the critic, but when a lady asks him to hear sixteen new songs consecutively, the most experienced listener is apt to become somewhat dazed. We must therefore crave to be excused from commenting in detail on Mdle. Marie Altona's programme at her recital (Bechstein Hall, November 16), but we would mention 'There lies a glowing summer' and 'Thou art the sun' by Arthur Hervey, 'A Greek song' by Cyril Scott, 'Fra i Campi' by Giuo Calcaterra, and 'Pour Consoler' by Louis Ancel.

Although not yet twenty years of age, Mr. Frank Merrick is one of the most enjoyable pianists of to-day; his readings are so essentially sane and at the same time full of imagination and power. To a singularly sensitive touch he allies great technical brilliancy, and these qualities gave a force to his interpretations of Beethoven's 'Appassionata' sonata and other pieces that carried conviction at his recital on November 16 at Bechstein Hall.

Miss Esther Palliser gave a most enjoyable vocal recital on November 18 at Bechstein Hall, introducing several new songs of great merit by British composers. Amongst these may be mentioned 'Prospect,' by Liza Lehmann; 'If we must part,' by D. Elliot; 'As a dream' and 'The Dove,' by Landon Ronald, and 'Willows,' by Cyril Scott. Miss Palliser asks for subscribers during December to a series of three recitals at Bechstein Hall for the encouragement of the younger British composers.

Other recitals worthy of note are:—Miss Ruth Howell and Mr. Howard Hadley, on November 8, at Æolian Hall; Miss Jesuman, a young soprano, on the same day, at Bechstein Hall; Messrs. Bennett and Fryer's three recitals, ending on November 23, at Messrs. Broadwood's; Miss Lilian A. Crow's violin recital, Bechstein Hall, November 10; the Misses Eugénie and Virginia Sassard's vocal recital, at Æolian Hall, November 14; Miss Evangeline Anthony's violin recital, Æolian Hall, November 17; and Miss May Fussell's violoncello recital in the same Hall on the same day.

The Dulwich Philharmonic Society opened its tenth season by a performance of Sullivan's 'Golden Legend' on November 11, at the Crystal Palace. The work received an excellent rendering under the earnest conductorship of Mr. Arthur Fagge, the singing of the choir being specially good. The solo parts were taken by Miss Gleeson-White, Miss Carrie James, Mr. Dennis Creedon, Mr. Julien Henry, and Mr. Francis Braun.

St. Peter's Choral Society gave the first concert of its twenty-first season at St. Peter's Hall, Brockley, on November 7, when Coleridge-Taylor's 'Scenes from Hiawatha' was performed. The band and chorus numbered over a hundred. Dr. C. J. Frost conducted. Mr. John Curran and Mr. F. W. Barker assisted at the pianoforte and harmonium. The solo vocalists were Miss Clara Evelyn Smith, Mr. Henry Franckiss, and Mr. Dan Price.

The name of Madame De Vere was, we regret to say, inadvertently omitted from the list of solo vocalists in the report of the Sheffield Musical Festival. Madame De Vere not only sang the important music assigned to Margaret in Berlioz's 'Faust,' but interpreted it with excellent effect.

## MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15, 1905.

Ermanno Wolf-Ferrari's musical comedy 'The Inquisitive Women,' which has already been produced in the majority of important German opera-houses, has at last reached Vienna. The performance at the Court Opera-house, under the inspiring direction of Gustav Mahler, was brilliant in every way; the chief rôles were interpreted by our best artists, and the *mise-en-scène* was above criticism. Mesdames Kittel, Forst, Gutheil-Schoder and Felsler, and Messieurs Mayer, Slezak, Weidemann, and Haydter did the fullest justice to the charming music, and were equally successful histrionically. Nevertheless the weakness of the libretto, and the absence of real dramatic grip in the music, proved detrimental to an otherwise delightful work, so that it did not remain long in the repertoire, but rather proved an agreeable intermezzo in our season, appealing more to the refined taste of the connoisseur than to the average theatre-goer.

Another interesting event was a concert performance of Gluck's 'Iphigenia in Aulis' by the Vienna Singakademie. The conductor, Herr Carl Lafitte, had chosen Wagner's edition of the opera, which seems strange, seeing that the performance took place in a concert-room, and Wagner's edition was specially prepared for the purpose of making the work available for the modern theatre.

Amongst the novelties produced by the Concertverein a great success attended Sir Edward Elgar's Introduction and Allegro for strings (Op. 47) which, under the direction of Ferdinand Löwe, was played with extraordinary swing and beauty of tone. The captivating originality of the work completely held the attention of the audience, and a storm of applause rewarded conductor and orchestra. At another concert Hans Pfitzner's overture to Kleist's drama 'Käthchen von Heilbronn' was brilliantly played and received with great favour. Pfitzner is certainly making headway in Vienna. His musical drama 'die Rose vom Liebesgarten' is retaining its place in the repertoire, and gaining more and more enthusiastic admirers amongst the public.

The Philharmonic Concerts, under the direction of Felix Mottl, introduced a new symphonic poem 'Odysseus' Heimkehr' by a young German composer, Ernst Boehe. The piece is not remarkable for thematic invention, but is beautifully scored, and it met with a friendly reception. Boehe has lately become known as the composer of some refined, poetic songs and, considering his youth, it will be safe to expect much from his unmistakable talent.

Amongst the important novelties in chamber-music Max Reger's string quartet in D minor must be mentioned. A work of almost unprecedented complexity, and therefore difficult to grasp, it is remarkably interesting throughout. There can be no doubt that the quartet made a deep impression, and its favourable reception meant as much for the composer as for the unsurpassable performance by the Rosé Quartet. A pianoforte quartet by Georg Schumann, conductor of the Berlin Singakademie, may also be classed amongst the successes of the season; the pianoforte part was excellently played by the composer. Finally, I am in a position to announce that a committee of distinguished musicians in Vienna and Austria generally has been formed for the purpose of publishing a complete edition of the works of Joseph Haydn in conjunction with Messrs. Breitkopf & Härtel, who have already issued the well-known Gesamtausgaben of the other classics.

MANDYCEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The second Philharmonic concert, on November 17, was devoted to Berlioz's 'Faust,' with Miss M. Herdman and Messrs. Charles Saunders and Charles Tree as soloists. The whole performance was excellent. The chorus and orchestra acquitted themselves very creditably, and it is a matter of pride to the Society to have performed so exacting a work without importing more than two instrumental players. Nothing can better illustrate the ability of the conductor, Dr. Koeller, who has created the orchestra out

of much raw material. Miss Herdman, the soprano soloist on this occasion, was formerly a pupil of Dr. Koeller's and a member of the Society's chorus. She has just finished her studies under Mr. Visetti at the Royal College of Music, and bids fair to take high rank among concert sopranos, being the possessor of a fine voice and much natural musical ability.

The 'marvellous boy,' Mischa Elman, visited us on November 3, under the auspices of the Philharmonic Society at an extra concert, and simply astounded the audience by his precocious talent.

The Queen's College concerts began with two appearances on November 10 and 11 of the Kruse Quartet, of whose excellence there is no need to speak. Their performance of Beethoven's great Op. 131 was magnificent.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Mr. Max Mossel's drawing-room concerts opened on October 26 at the Grand Hotel. Miss Marie Hall, so closely associated with Birmingham, made her farewell appearance here prior to her American tour. With Mr. Mossel she took part in Bach's Concerto in D minor for two violins, and played a number of solos, being accorded an enthusiastic reception. Mlle. Tosta de Benici pleased the audience by her refined pianoforte playing, and Madame Zara Minadieu was successful in her vocal contributions.

The first Halford Concert took place in the Town Hall on November 7. The orchestral numbers were Beethoven's overture 'Zur Weihe des Hauses,' Haydn's Symphony in C (No. 1 of the Salomon set), Tchaikovsky's Elegy for strings, and Wagner's 'Meistersinger' overture. For the Haydn symphony the strings were reduced in number, and as near an approach to the 'old Papa's' orchestra as possible was effected, with excellent results. Mr. Fritz Kreisler, in giving a fine performance of the solo part in Mendelssohn's violin concerto, was ably supported by the orchestra. His playing of Wieniawski's 'Airs Russes' (with orchestral accompaniment) pleased so much that he was recalled four times, but no encores are granted at these concerts. Mr. Halford received a hearty welcome on resuming his duties as conductor.—At the second concert, November 21, the programme consisted of Elgar's 'Froissart' overture, Svendsen's Symphony in D (Op. 4), and Wagner's 'The Flying Dutchman' overture. Mr. Percy Grainger created a great sensation as the soloist in Tchaikovsky's pianoforte Concerto in B flat minor, and in pieces by Schumann and Liszt.

At the second Harrison Concert, held in the Town Hall, November 13, the London Symphony Orchestra appeared for the first time in Birmingham with Sir Edward Elgar as conductor. The programme included his overture 'In the South,' the Introduction and Allegro for strings, and the song-cycle, 'Sea Pictures,' Miss Edna Thornton being the vocalist. Other pieces were Mozart's 'Figaro' overture, two Slavonic dances by Dvorák, and the third symphony of Brahms. Conductor and orchestra received ovations, and the concert was highly appreciated.

Concerts calling for notice were the vocal recital in the Masonic Hall, October 24, by the local tenor, Mr. H. Ripley-Evans, assisted by Miss Olive Rider (pianist) and Mr. Arthur Hytch (violinist); and the Town Hall concert, October 31, of the Handsworth Amateur Orchestral Society, conducted by Mr. Johan C. Hock. At this, the Serenade in E flat (Op. 7) by Richard Strauss, and the Spring Song ('Varsang') by Jean Sibelius, were heard here for the first time. Mrs. Henry J. Wood charmed the audience with songs by Grieg and other composers, her husband accompanying at the pianoforte. Mr. Hock played Haydn's violoncello Concerto in D, Mr. Wymark Stratton conducting, and Mr. Albert Fransella gave brilliant renderings of Benjamin Godard's flute Suite (Op. 116). The orchestral playing was very creditable to the Society.

On November 14, Miss Nellie Finch (soprano) and Mr. Arthur Cooke (pianist), both local artists, gave a successful concert in the Temperance Hall, when a varied programme was excellently rendered.

The only choral concert since my last notice took place on Saturday, November 11, when the Choral Union gave

a popular programme devoted to Gounod—including the 'St. Cecilia' Mass, with Miss Laura Taylor, Mr. Philip Ritte and Mr. James Coleman as principals. Band and chorus were in good form. Mr. Thomas Facer conducted.—A wind instrument concert was given at the Midland Institute School of Music, on November 4, when students played quintets, for pianoforte and wind, by Mozart and Rubinstein.

On November 1, Sir Edward Elgar commenced a course of five lectures at the University, the subjects being English composers, English executants, English critics. The second lecture, however, on November 8, was devoted to a study of Brahms's 3rd Symphony, preparatory to its performance at one of the Harrison concerts.

The D'Oyly Carte principal repertoire company gave a week's performances of the Gilbert and Sullivan operas at the Prince of Wales's Theatre, from October 30. A week later, at the Grand Theatre, Mr. Hedmond regaled the public with 'The Queen's Jester'; and on November 20, Mr. Turner commenced a short season of English opera at the same house, but brought out nothing new.

The Festival Choral Society's performance of 'Everyman' occurs too late for the present letter.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Clifton Chamber Concerts were resumed on November 2, when there was a large attendance at the Victoria Rooms. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violinello). Beethoven's Quartet in F major (Op. 59, No. 1) and Dvorák's Quartet in E flat major were the concerted productions, and they received an excellent interpretation. Mr. Parsons played César Franck's Prelude, Chorale and Fugue, and Mr. Alexander played Tchaikovsky's Meditation and Scherzo (Op. 42). The vocalist was Mr. Arthur Walenn.

On November 6 the jubilee of St. John's (Bedminster parish church) was celebrated by a special musical service, there being an augmented choir of 150 surpliced singers drawn from the various daughter churches of St. John's, accompanied by an efficient orchestra, of which Mr. F. S. Gardner was leader. Mr. C. W. Stear (organist of the Church of the Holy Nativity) was at the organ, and Mr. F. W. Hek (the organist of St. John's) acted as conductor. Prior to the service Handel's 4th Concerto was played. The canticles were those of Tours in F, and the anthem 'All men, all things,' from Mendelssohn's 'Hymn of Praise.'

A movement has been set on foot for giving concerts specially in the interest of young students, and on November 8 the first performance was held at the Redland Park Hall. Selections from the works of Bach constituted the first part of the programme, Mr. Edward Cook preceding the rendering by reading a paper on the composer. The instrumentalists were Miss Gertrude Wade (first violin), Miss Ida Home (second violin), Miss Gladys Home (viola), Miss Rosa Button (violinello), and Miss May Thomas (pianoforte). Miss Katharine Brownlow and Herr Sondermann were the vocalists.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Edinburgh Society of Musicians continues to grow in prosperity, and presents a formidable list of waiting candidates for Associateship. The first meeting was held on October 28, under the chairmanship of the president for the year, Mr. N. J. Affleck. A choice programme was submitted by Mr. Paul Della Torre, and included duets for two pianofortes, in conjunction with his pupil, Mr. Appleyard; Mendelssohn's D minor Sonata for violinello and pianoforte, with Mr. H. Murray; and songs by Mr. Marcus Dods.

Some most interesting recitals, distinguished alike for high artistic aim and excellence of achievement, have been given by local artists during the month. Miss Edith Walton, a thoughtful and cultured pianist, greatly enhanced her

reputation by her recital on November 1; and the pianoforte and violinello recital of Messrs. Cargil and Millar-Craig (Mr. Cargil making his debut as a public performer), on November 8, highly delighted their audience, and showed both artists to be refined in taste and fluent in execution. Mr. David Bayne gave a chamber concert on November 16, assisted by Messrs. Colin Mackenzie and Millar-Craig. Brahms's pianoforte trio in B, and three 'Lieder an der Mond,' by Swan Hennesy, for strings and pianoforte, were most effective numbers.

Of visitors we have had, on consecutive days, Masters Elman and Vecsey—both masters of their instrument—and a voice and violin recital by Miss Muriel Foster and Mr. Fritz Kreisler.

At the first of the 'Four Historical Concerts' given on November 15 at the University Music Class-room, under Professor Niecks's direction, Mdle. Wanda Landowska gave a highly interesting and successful harpsichord and pianoforte recital illustrating 'J. S. Bach and his contemporaries.' The notes contributed by the Reid Professor of Music to the programme were of the usual instructive nature.

The Edinburgh Amateur Orchestral Society—now in the thirty-fourth year of its existence—gave its first concert of the season on November 20. During its long and useful career, it was never in a more flourishing condition than at present, and its high aims are clearly demonstrated by the quality of the music performed. Weber's 'Ruler of Spirits' overture; Beethoven's 2nd Symphony; Elgar's 'Three Bavarian Dances'; the Prelude to Massenet's 'Eve,' and other pieces were rendered in the highest style of amateur attainment. Mr. T. H. Collinson ably conducted, and the vocalist of the evening was Miss Ella Platt.

The death of Mr. Robert A. Marr is referred to on p. 791.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

For some years past there has been a declining interest in music in the neighbouring town of Paisley, and some public-spirited citizens, viewing this with concern and regret, have drafted a scheme for the promotion of popular musical education. It is proposed to encourage the formation of public music classes by offering premiums to teachers, based on the success of their pupils in examinations for certificates, and by paying the examination fees of the pupils. The scheme also aims at raising the standard of performance in juvenile and adult choirs, and to the conductors of all choirs attaining a certain degree of efficiency a premium will be paid. The examination of the choirs will be in the hands of Mr. Joseph Bradley, conductor of the Glasgow Choral Union.

During the past month quite a number of miscellaneous concerts, chiefly by local musicians, have been given, and among the visiting performers have been von Vecsey and Madame Melba.

The chamber concerts organized by the Pollokshields Philharmonic Society have been very well attended. At the first (on October 30) Messrs. Henri Verbrugghen (violin) and Philip Halstead (pianoforte) played Haydn's Sonata No. 1 in G, Beethoven's 'The Kreutzer,' and Rubinstein's Sonata in G (Op. 13). The programme of the second concert, on November 6, was wholly sustained by the Verbrugghen Quartet (Messrs. H. Verbrugghen, B. Macgrath, D. Nichols, and J. Messias). The leading items were Beethoven's Quartet No. 5 in A and Dvorák's Quartet in F ('The Nigger').

The first concert of the Choral and Orchestral Union took place on November 14 before one of the largest audiences ever assembled in St. Andrew's Hall. The chief attraction was the first appearance at these concerts of Herr Kubelik who, in conjunction with the Scottish Orchestra, played Mendelssohn's violin concerto and Saint-Saëns's Introduction and Rondo Capriccioso for violin and orchestra. The only novelty on the programme was Elgar's meditation, 'Lux Christi,' in which the organ part was played by Mr. Thomas Berry. This combination of organ and orchestra has been made possible by the recent reconstruction of the organ in St. Andrew's Hall, and under the new conditions another field in concerted music is opened up to the management. It should be mentioned that Dr. Cowen



was received with unmistakable cordiality on resuming his place at the conductor's desk.

The Choral Union performed Bach's 'St. Matthew' Passion at the second concert on November 21. It is several years since this noble work has been heard in Glasgow, and in the present instance we have to record a performance of great merit. Formerly, when the tenor and bass sections of the chorus were separated by the organ-case, occasional unsteadiness was almost inevitable; but the reconstruction of the organ now admits of all sections of the choir being placed in front, and in this there was considerable gain, as was shown in the steady performance of Bach's difficult double choruses. A feature of the concert was the effective singing of the chorales. The solo music was entrusted to a capital quintet of vocalists—Miss Lillie Wormald and Miss Muriel Foster, and Messrs. H. Brearley, R. Radford, and W. Harvey. The accompaniments were given by the Scottish Orchestra, with Mr. Thomas Berry at the organ, and Mr. Luther Hall at the pianoforte. Mr. Joseph Bradley conducted with his customary skill.

The Stillie Bursary has this year been awarded to Miss Sara Kerr for pianoforte playing.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the first concert of the season of the Societa Armonica in the Small Concertroom of St. George's Hall, on November 4, under the conductorship of Mr. Vasco V. Akeroyd, a fine and well-balanced performance of Schumann's 'Rhenish' symphony was given. Miss Isabel McCullagh played the solo part in Spohr's violin Concerto No. 8, with cultured feeling and sympathetic insight. For the first time in Liverpool Elgar's Introduction and Allegro for strings was given, also a first local performance of Sibelius's legend for orchestra, 'The Swan of Tuonela.' The vocalist was Miss Meta Burig. The Carmen Sylva Orchestra played with effect Saint-Saëns's 'Danse Macabre' at their Hope Hall concert on the same date.

The first Schiever concert of the season was given at the College of Music on November 4. The programme consisted of Schumann's Quartet (Op. 41, No. 1); Brahms's pianoforte Quintet in F minor (Op. 34); and Goldmark's Suite for pianoforte and violin. Mr. Isidor Cohn was at the pianoforte, and associated with Mr. Schiever were Messrs. Alfred Ross, Mr. Carl Courvoisier, and Mr. Walter Hutton.

The Welsh Choral Union's performance of 'The Creation,' under the direction of Mr. Harry Evans, at the Philharmonic Hall, on November 8, showed this energetic Society to be in fine fettle this season.

The Liverpool Symphony Orchestra may now be described as firmly established. Under Mr. Akeroyd's direction, this carefully-chosen band gave a really admirable rendering of Tchaikovsky's 'Pathetic' symphony on November 13 at the Sun Hall, which was well filled at the popular prices charged. No words of any chronicler can express adequate gratitude for the work and aim of this organization.

The London Symphony Orchestra, with Sir Edward Elgar as conductor, played, at the Philharmonic Hall on November 14, the 'In the South' overture, and the Introduction and Allegro for strings, in addition to Mozart's 'Figaro' overture, and Brahms's 3rd Symphony, whilst Miss Edna Thornton artistically sang the conductor's 'Sea Pictures.'

The third Philharmonic concert on November 7 brought to a hearing Dr. Walford Davies's 'Everyman.' Miss Muriel Foster sang the music assigned to her with exceptionally fine taste and richness of voice, and Mr. Ffrangcon-Davies was at his best. The work made a distinctly favourable impression. At the fourth concert on November 20, the programme included Tchaikovsky's 4th Symphony, Liszt's symphonic-poem 'Mazeppa,' Bach's bourrée for Strings, and Wagner's 'Flying Dutchman' and Mendelssohn's 'Ruy Blas' overtures. The vocalist was Signor Moris Ancona, who made his first appearance in Liverpool, and created a remarkable impression. Dr. Cowen conducted both concerts.

Mr. T. Shaw's promenade concerts at the Tournament Hall are proving very successful, and we have had a visit from Mr. Kubelik.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert on October 26, Mr. Raoul Pugno played Franck's 'Variations' for pianoforte and orchestra, in addition to a Mozart concerto (in E flat) with a pearly touch and a singing fluency reminding of the founder of the concerts. The symphony was Schumann's No. 2 in C. At the concert on November 2 the symphony was one of Bruckner's, to which Dr. Richter is a little partial—the 'Romantic' in E flat—and Mr. Fritz Kreisler, the solo violinist, played the Mendelssohn concerto, and one of Mozart's (in A), with fine breadth of phrasing. The 'Dream of Gerontius' was performed for the fourth time on November 9, when the choir surpassed each of its three previous efforts. The principals were Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Andrew Black. César Franck came before us again at the concert of November 16, when his only symphony—in D minor—was played, and Miss Elsie Playfair, the solo violinist, played Max Bruch's 'Scottish Fantasia' and the 'Havanna' of Saint-Saëns. Mr. Plunket Greene was the vocalist.

The Gentlemen's Concerts re-commenced on October 23, Dr. Richter, of course, conducting. Haydn's 'Clock' symphony, the overture to 'Zauberflöte,' and the fourth of Bach's Brandenburg concertos—for violin, two flutes, and string orchestra—were in the programme. Miss Elsie Schünemann was the vocalist. Young Arthur Catterall, in his playing of the Mendelssohn violin concerto, exhibited increased maturity of style. The second concert, on November 8, took the form of an afternoon recital, at which Mr. Kreisler played and Miss Beatrice Elliott sang.

On November 1 the Brodsky Quartet gave the first of their series of six chamber concerts, when the programme consisted of a Haydn quartet (in G), Brahms's pianoforte quartet (Op. 60), and Beethoven's quartet in B flat (Op. 130). Mr. Wilhelm Backhaus was at the pianoforte in the Brahms quartet. Last season the net proceeds of this series of concerts—contributed to the Students' Sustentation Fund of the Royal Manchester College of Music—were just over £165. At the second Brodsky Quartet concert, on November 22, Mozart's quartet in D, No. 10 in the Breitkopf & Härtel Catalogue; Beethoven's pianoforte trio in E flat (Op. 70, No. 2); and the Brahms Sextet in G (Op. 36) constituted the programme.

The generous list of artists for the first of Mr. Brand Lane's series of subscription concerts, on October 28, contained the names of Madame Suzanne Adams, Miss Marie Brema, Mr. John Harrison, and Mr. Santley, shining about the enticing name of Mr. Kubelik. At the second concert, on November 11, there was an excellent performance of 'Elijah,' the principals being Miss Helen Jaxon, Miss Dora May (a local artist), Mr. John Coates, and Mr. Dalton Baker. For the second Harrison concert the London Symphony Orchestra was engaged, with Sir Edward Elgar as conductor. The new work in the programme was the composer-conductor's Introduction and Allegro for string orchestra and quartet—ancient in design, romantically modern in spirit, with the Shakespearian motto attached, 'A smiling with a sigh.'

The second series of the new musical venture, the Promenade Concerts, commenced on November 18. The band—a section of the Hallé Orchestra—played popular pieces with great acceptance to an improved auditory. Mr. Speelman again conducted, and violin solos were contributed by Miss Edith Robinson—whom Manchester claims—and vocal solos by Miss Gertrude Bloomfield (another local artist) and Mr. Robert Radford. I understand that the members of the band are mutually interested in this renewal of an undertaking carried on energetically some years ago by Mr. Edward de Jong, and the experiment will be watched with interest. Mr. J. Campbell McInnes and Mr. Graham Peel, with Miss Shakespeare at the pianoforte, gave an interesting recital on October 30. Mr. McInnes sang a cycle of songs—'Camella'—by Mr. Graham Peel, and Miss Shakespeare played a prelude of his. Mr. Peel is a native of Manchester.

Four of the present and past students of the Royal Manchester College—Miss Minnie Williams (soprano), Miss Mary Spencer (pianoforte), Mr. Arthur Catterall,

(violin), and Mr. William Warburton (violinello)—gave a chamber concert on November 7, and—especially in the playing of Beethoven's trio in D major (No. 1 of Op. 70)—showed the thoroughness of the College teaching as well as the skill of the students. The series of Mr. Cross's popular weekly concerts commenced on October 28. St. Peter's Church, in the centre of the city, seems doomed. It has an excellent organ, with a fine vox humana stop; and when the late Mr. J. St. J. B. Joule was honorary organist there—a post he held for many years—there was no choir-singing equal to that of this church, not excepting that of the Cathedral. The ex-choristers of the Cathedral have formed an association for help and friendship's sake. On October 28 they held their second annual social gathering. The Bishop was present, and made an approving and quite humorous speech on the occasion.

At the first Schiller-Anstalt concert, on October 25, Mr. Pablo Casals (violinello), and Mr. Max Mayer (pianoforte), played the Brahms Sonata (Op. 38); Schumann's Adagio and Allegro (Op. 70); and Beethoven's seven Variations on the 'Zauberflöte' duet. Mr. Casals's solo was Bach's Sonata No. 3, in C.

Mr. Egon Petri has succeeded Mr. Wilhelm Backhaus as professor of the pianoforte at the Royal College of Music here at Manchester.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Actual musical events have so far been but few. On October 22 and 23 the energetic choir of Elswick Road Wesleyan Church, which numbers eighty on ordinary occasions, performed Sullivan's 'Festival Te Deum' and Handel's 'Israel in Egypt,' under the direction of their choirmaster, Mr. George Dodds. The second Harrison Concert, on November 20, created much interest, both personal and musical, on account of the appearance of Sir Edward Elgar and the London Symphony Orchestra, when the Newcastle musical public had the extremely rare privilege of listening to a Brahms symphony (No. 3 in F). Great was the contrast between this uncompromising work, with its severe reserve and almost unfathomable depths of quiet beauty, and the dazzling brilliance of the conductor's 'In the South' overture. Sir Edward Elgar's delightful 'Introduction and Allegro' for strings and the picturesque song-cycle 'Sea-Pictures' (soloist, Miss Edna Thornton) were included in the programme.

The Bohemian String Quartet opened the season of the Newcastle Chamber Union Society on November 10 with much success. We have had return visits from Mr. E. H. Lemare and Dr. Peace, and Kubelik has been appearing in various towns in the district.

On November 15 Mr. N. Kilburn delivered an interesting lecture at Sunderland on 'Beethoven's Later Quartets,' with illustrations. The South Shields Orchestral Society, now in the third season of its existence, is rehearsing no fewer than three symphonies, Mozart's in C ('The Jupiter,' so called), Beethoven's in C minor, and Mendelssohn's 'Italian,' in addition to Beethoven's 'Egmont' overture, Brahms's 'Hungarian Dances' and Schubert's 'Rosamunde' ballet music.

### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society have now issued their programme for the season. At their first concert, under the direction of Dr. Bates, Mark Hambourg will be the solo pianist, and the Norwich Choral Society will contribute Hugh Blair's 'Trafalgar,' composed expressly for the Nelson centenary. At the second concert Professor Carl Halir will form the principal attraction, and Mendelssohn's violin Concerto and Tchaikovsky's '1812' overture will be performed. The third concert by the Choral and Philharmonic Societies will consist of Gounod's 'Faust.'

Mr. Arthur Bent's orchestra is also announced to give two concerts on December 7, Tchaikovsky's Serenade for

strings (Op. 48) and Bach's Concerto for two violins and orchestra being the chief features.

The Saturday Popular Concerts have also started with a very satisfactory performance, under the direction of Dr. Bunnett, at which the Misses Lefroy and Mr. Knyvet Wilson were the vocalists, and Miss Dorothea Whitley contributed some violin solos. There was an audience of over 1,200 persons.

### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society commenced their Jubilee Season on November 16 with a performance of Berlioz's 'Faust,' which was, on the whole, not a brilliant rendering of this fine work. The soloists, excellent in every way, were Madame Sobrino, Mr. William Green, Mr. Andrew Black, and Mr. William Downing. Mr. Allen Gill conducted with his usual skill, and Mr. Lyell Taylor led the orchestra.

The Long Eaton Orchestral Society gave their first concert on November 9, when they were supported by the Meister Glee Singers. They were a safe attraction in any case, but specially so because Mr. Ford Waltham is a native of Nottingham. The orchestra, under the baton of Mr. Swift, played Handel's 'Largo,' Suppé's 'Light Cavalry,' Weber's 'Invitation,' and Raff's 'Festmarsch.' Mr. Frostick proved an attractive violin soloist.

A recital for two pianofortes on October 26 was deservedly well supported—not only on account of its rarity but the excellence of the programme, both in material and performance. The pianists were Miss Alice Hogg and Miss Emily Roseblade, who played compositions by Arensky, Schumann, Schutt, Chaminade, and Saint-Saëns. Vocal items were contributed by Mr. W. Higgley.

Miss Barbara Thornley, who gave a pianoforte recital on November 8, was heard to great advantage in works by Chopin and Brahms. In the Sonata in A for violin and pianoforte by the latter composer she was supported by Miss Marie Hore, a Nottingham violinist of great promise. The vocalist was Mdlle. Luquien, who introduced several attractive compositions by Miss Thornley. Violoncello solos were ably rendered by Mr. Cyril Clensy.

A new feature in Nottingham this season is the introduction of cheap chamber concerts, promoted by Mr. Jannsen, of Hull. The first of these, which are well supported, was given on November 9, when the Bohemian String Quartet interpreted Smetana's 'Aus meinem Leben,' a Scherzo (Cherubini), and Beethoven's Quartet in F major. Miss Olitzka, the vocalist of the evening, charmed her audience in a varied selection of songs.

A vocal and pianoforte recital was given on November 15 by Miss Gertrude Foster and Miss Florence Schmidt, when the programme embraced pianoforte compositions from Lully to Liszt, and vocal solos ranging from Leo to Leoncavallo.

The Leicester Philharmonic Society opened their season with a performance of Sullivan's 'Golden Legend' on November 16. The soloists were Miss Agnes Nicholls, Miss Maria Yelland, Mr. John Coates, and Mr. Herbert Brown, and the orchestra and chorus—who did their work well—were under the direction of Mr. H. B. Ellis.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In the closing days of October there were two interesting concerts claiming record—one a 'benefit' concert given by the Sheffield Choral Union with the object of reducing the heavy debt on the Society, when Mr. J. Duffell directed performances of his own choral ballad 'Hohenlinden' and Parry's 'Blest pair of Sirens.' The Society, which is doing a valuable educational work, merits support, and it was gratifying to see a large audience present. The other concert was a delightful one given by the Chamber Music Society, at which Brahms's clarinet quintet was performed by the Kruse Quartet and Mr. Charles Draper, the distinguished clarinettist.

The early days of November saw some excellent concerts given in the district. The Penistone Choral Society is

making music flourish in that bleak countryside: Mr. J. Cooper directed more than adequate performances of Parry's 'Blest pair of Sirens,' and Mendelssohn's 13th Psalm. At Ann's Road Church, Heeley, Sterndale Bennett's 'May Queen' formed one of a series of admirable services and concerts, and Oxford Street Chapel, another suburban centre of musical activity, was the *locale* of a particularly good all-round performance of 'The Creation' under Mr. Joseph Kaye. Two young choral bodies of the city merit recognition—St. Jude's (Moorfields) by reason of a satisfactory performance of Hatton's 'Robin Hood,' and a promising Society at Hillsborough, which rendered Gaul's 'Holy City' with much credit to themselves and Mr. F. Shimeld, conductor of the Society.

The first great choral concert of the season was the subscription meeting of the Sheffield Musical Union on November 14. The choice of the familiar 'Elijah' was partly due to the proximity of the festival, affecting many of the members and Dr. Coward (the conductor), necessitating economy of rehearsals. Any work by the Union, however well known, is always welcome. 'Elijah' is one of their battle-horses, and again they compassed a choral triumph. The Sheffield Orchestra assisted. The soloists were Miss Gleeson-White, Miss Alice Lakin, Mr. Webster Millar, and Mr. Charles Tree. At the organ was Mr. W. S. Jessop, and Mr. J. H. Parkes led the orchestra.

The flood of 'Messiah' performances has overflowed into November; the end of the month saw several announced.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

#### LEEDS.

At the first of the Philharmonic Society's concerts, on November 8, Beethoven's cantata 'The Glorious Hour' (Der glorreiche Augenblick), written for the Congress of Vienna in 1814, was given. Though it used occasionally to be heard with a substituted libretto, as 'The Praise of Music,' it had never before been given in public in this country in its original guise, and a new translation by Mr. W. A. Phillips was employed on this occasion for the first time. No doubt the cantata is too essentially a piece d'occasion to be very characteristic, yet there are many Beethovenish touches, and some highly interesting anticipations of the Choral Symphony. Coupled with it was Elgar's 'King Olaf,' a work so fresh and charming that it is surprising it had never before been heard at Leeds. Finished and refined performances of both works were given, if perhaps a little greater variety would have realized more of the romantic feeling which 'Olaf' seems to demand. Sir C. V. Stanford conducted, and Miss Agnes Nicholls, Mrs. James Wilson, Mr. W. Green and Mr. Gordon Heller formed a capable, if not too well-balanced quartet.

The Leeds Bohemian Quartet (Messrs. Elliott, Wright, Moxon and Bolton) began their seventh season of chamber concerts on October 25, with one of their varied and interesting programmes, including quartets by Haydn (in B flat, Op. 76, No. 4), Beethoven (in F, Op. 18, No. 1), and the quartet in D minor by a Leeds musician, M. A. E. Grimshaw, which made so strong and favourable an impression last season that its repetition was a fitting tribute to its excellence. On November 2 Mr. Johan Rasch, a young Dutch violinist who is settling at Leeds, gave a recital in which he afforded ample proof of first-rate qualities as both virtuoso and artist. The Leeds Musical Union, a male-voice choir, gave on November 6 a programme of which the chief features were Elgar's set of part-songs from the Greek Anthology, and some duets for two pianofortes, played very artistically by Messrs. H. P. Richardson and Mr. Noel Bell, the Society's conductor. The appearance of Franz von Vecsey at the first of Messrs. Haddock's musical evenings, and of Mr. E. H. Lemare at one of the municipal concerts, requires no more than mention, but a word is due to the recital given by Mr. T. Tertius Noble (of York Minster) on the organ in St. Bartholomew's Church, Armley, since this noble instrument, by the great German builder, Schulze, is one of peculiar dignity and grandeur of tone—a church organ in the truest

sense of the word. Built in 1871, and re-erected in its present position in 1879, it has just been provided with new action, and many of the mechanical appliances which modern ingenuity has contrived, added by Mr. J. J. Binns, the Bramley organ-builder.

#### BRADFORD.

The Bradford subscription concerts were resumed on November 3, when the Hallé Orchestra, under Dr. Richter, gave a programme including Beethoven's Eighth Symphony, Mendelssohn's Violin Concerto (Kreisler), Richard Strauss's 'Till Eulenspiegel,' Elgar's 'Cockaigne' overture, and Wagner's 'Walkürenritt,' a programme just suited to the capacities of band and conductor, so that some exceedingly fine performances resulted. Miss Amy Castles was the vocalist, and sang some florid operatic songs very brilliantly. The Bradford Old Choral Society gave its opening concert on October 31, under Mr. Fitton's direction, 'Elijah' being the work chosen. Mr. Dan Price sang the part of the Prophet artistically and with sincere dramatic feeling, and the other parts were efficiently filled by Miss Taggart, Miss Annie Grew, and Mr. Fred Fallas. The chorus sang pleasantly, if not quite with the robust tone one is accustomed to in the West Riding. Madame Melba appeared at Mr. Harrison's concert on October 27, and Miss Atkinson, a local pianist, gave on November 10, with the help of Mr. Rawdon Briggs's excellent quartet, a capital programme of chamber music, including Brahms's G minor pianoforte quartet and Schumann's familiar work for the same combination.

#### OTHER TOWNS.

On November 9 the Doncaster Musical Society, under the conductorship of Mr. T. Brameld—a Rotherham amateur who has done much for good music in the neighbourhood—gave Sullivan's 'Golden Legend' very successfully. The principal parts were taken by Miss Gleeson-White, Miss Goldsack, Messrs. Anderson Nicol, Dan Price, and R. Crawshaw. —On November 10 the Hull Harmonic Society, of which Mr. Walter Porter is conductor, repeated the performance of 'The Dream of Gerontius,' which they gave for the first time last season, the principals engaged being Miss Alice Lakin, Mr. Joseph O'Mara, and Mr. Fowler Burton. —The York Chamber Concerts were resumed on November 11, when the 'Nora Clench' Quartet introduced a characteristic and very interesting string quartet in D minor, by Serge Tanéïev, Tchaikovsky's pupil, as well as one of Haydn's most delightful compositions. Miss Clench's violin solos and Miss Mukle's fine violoncello playing were the other features of the concert. —Chamber music was introduced at the first concert of the Middlesbrough Musical Union on November 7, when the Bohemian Quartet played works by Schubert and Dvůřák, and Strauss's 'Enoch Arden' music was played by Mr. Harold Samuel, Mr. Richard Temple being the reciter. Unaccompanied pieces were sung by the Society's chorus, under Mr. Kilburn's direction. —On November 6 Mr. Edgar Haddock conducted a couple of concerts by the Harrogate Orchestral Society, which were dignified by the title of the 'Harrogate Festival.' The programme included a Haydn symphony, which was creditably performed, the first violins, of whom a large proportion were ladies, acquitting themselves well, and showing that Mr. Haddock's training had had good results. —The Halifax Orchestral Society, of which Mr. Van Dyk is the conductor, has of late made great progress under his enthusiastic lead, and gave a very interesting concert on November 9, the programme including Beethoven's 2nd Symphony, the 'Freischütz,' 'Di Ballo,' and 'Lohengrin' overtures, which were, on the whole, exceedingly well played. Mr. Ben Calvert was the vocalist, and introduced a clever song by a local musician, Mr. C. Barber's 'If I were king.' —The Wakefield Chamber Concerts, on November 16, opened a fresh season with the Cathie Quartet, with whom Miss Ada Collier was associated in a very spirited performance of Dvůřák's pianoforte Quintet. Some of Glazounov's 'Novelletten' for string quartet were also played, and Miss Barbara Brooke appeared as vocalist. —On October 24 and 28 the Huddersfield Glee and Madrigal Society gave one of its programmes of part-songs and the like, under Mr. Ibeson's conductorship.

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His Excellency The Earl Grey, Governor-General of Canada, has graciously accepted the Honorary Presidency of The Philharmonic, a new musical organization recently founded by Dr. Charles A. E. Harriss in Montreal. The work of the Society will embrace a series of subscription concerts, six chamber classical concerts, and a series of people's concerts. The first subscription concerts will be held February 19-20, with Emil Paur as conductor. Amongst the novelties chosen for performance are Dr. Harriss's choric idyl 'Pan'—which is also to be given in London next June—in addition to Sir Alexander Mackenzie's 'Canadian Rhapsody.'

Mr. John Day, whose death we record with regret, was a well-known violinist who, for fifty-three years, was a member of Queen Victoria's Private Band. Born on March 7, 1830, he was formerly organist of New Upton Church, Slough. His hobby during fifty years of his life was the making of copies of violins after the models of the old artificers. Mr. Day, who died at his residence 50, Gloucester Street, Pimlico, on November 4, was much respected, and his loss will be mourned by those who enjoyed his friendship.

The death of Mr. Samuel Symes, on October 26, which we record with regret, has removed a familiar figure from Messrs. Novello's retail department, of which he was chief assistant, at Berners Street. Mr. Symes had been in the employment of the firm for thirty years.

Mr. Arthur Barraclough, an excellent vocal professor, long resident in Dublin, died, we regret to record, on October 28, aged sixty-six years.

We are requested to state that Mr. Henry R. Clayton has kindly consented to take the place of the late Mr. F. K. Daldy as Honorary Secretary of the Copyright Association. All future communications should be addressed to him at 1, Berners Street, London, W.

Mr. Mark Hambourg offers to British composers three prizes—of the value of twenty, ten, and five guineas respectively—for a pianoforte composition in the form of a fantasia, sonata, ballade, scherzo, or set of variations, to occupy from ten to fifteen minutes in performance.

Mr. Daniel Mayer is retiring from the business of Messrs. S. & P. Erard, but the statement which has been circulated that the firm will not continue their London house is incorrect. The business will be carried on as heretofore at 18, Great Marlborough Street, by Mr. Blondel, of the Paris house of Erard, and without any change in the title.

Messrs. Novello have pleasure in stating that they have made arrangements with Messrs. Jones & Evans, Booksellers, Limited, of 77, Queen Street, Cheapside, to supply copies of THE MUSICAL TIMES, month by month, to their City customers.

A profile pencil portrait of Sir Edward Elgar has been accepted by the Hereford Free Library Committee, to be permanently hung in the institution. The portrait is by Master Max. H. Mason, aged 16, a son of Mr. William Mason, of Hereford; it is spoken of in the highest terms by Lady Elgar.

The Royal College of Music will give a performance of Mozart's opera 'The marriage of Figaro' at His Majesty's Theatre on December 7, at 2 p.m., under the direction of Sir Charles V. Stanford.

The sentence in our November issue (p. 711, col. 1) that 'Rimbault inaccurately states that Smith built the Worcester organ' needs modification. In the first issue (1855) of 'Hopkins and Rimbault,' as it is popularly called, Rimbault did include the Worcester instrument in the list of Father Smith's organs, but in subsequent editions of the work Harris is correctly given as the builder.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

**BASINGSTOKE.**—The Choral Society opened its sixteenth season in the Drill Hall on November 2 with a complete Elgar programme: 'The Black Knight,' 'The Banner of St. George,' 'Imperial March,' 'In Hammersbach' (from 'The Bavarian Highlands'), and the 'Pomp and Circumstance' March No. 1. The choir and orchestra consisted of 100 performers, and Mr. H. E. Powell conducted.

**BATH.**—The annual concert of the Avon Vale Musical Society was given in the Assembly Rooms on November 8. The programme included Humperdinck's 'Pilgrimage to Kevlaar,' Sterndale Bennett's fantasie-overture 'Paradise and the Peri' (previous to the performance of which Mrs. Calverley Bewicke recited a selection from Moore's poem), and Barnett's 'Ancient Mariner.' The choir and orchestra gave ample evidence of Mr. J. S. Liddle's careful training, and the solos in Barnett's cantata were efficiently sung by Miss Ethel Wood, Miss Sara Silvers, Mr. Henry Beaumont, and Mr. David Evans.

**BOLTON.**—The Philharmonic Society opened its fortieth season on November 17, in the Victoria Hall, with a performance of Elgar's 'King Olaf.' The choir and orchestra numbered over 200, the former specially reaching a high standard of excellence. The solo parts were undertaken by Madame Sadler Fogg, Mr. Webster Millar, and Mr. Fowler Burton with much success. Mr. Charles Risehari was an able conductor. The miscellaneous second part included Sullivan's overture 'Di Ballo.'

**BOURNEMOUTH.**—Mr. Dan Godfrey continues to advance his claim on the gratitude of the music-loving visitors and residents of this popular watering-place. The symphony concerts entered on their eleventh season on October 5, and every credit is due to the enterprising conductor for the excellence of the performances. The programmes so far have included Brahms's first Symphony in C minor, Sullivan's 'Tempest' music, César Franck's Symphony in D minor, Dvorák's symphonic poem 'Das goldene Spinnrad,' and variations by J. A. Burton (conducted by the composer). Mention should also be made of the classical concerts given on Mondays.

**BRIGHTON.**—The Sacred Harmonic Society's first concert (seventy-ninth season) took place at the Dome on November 16, when Handel's 'Samson' was performed under the direction of Mr. Robert Taylor. There was a full and efficient orchestra and choir, and the principal vocalists were Miss Margaret Gascoigne, Miss Katherine Longland, Mr. Joseph Reed, and Mr. Charles Knowles. Mr. W. A. Baker led the orchestra, and Mr. Percy Taylor presided at the organ.

**BURTON-ON-TRENT.**—The Musical Society gave a performance of Elgar's 'King Olaf' on October 30. The singing of the choir was, with one or two trivial exceptions, highly creditable, and the orchestra, led by Mr. H. Suck, did admirable service. The solo vocalists were Miss Gleeson-White, Mr. John Coates and Mr. Dalton Baker, an unimpeachable trio. Mr. T. E. Lowe, Mayor of Burton, conducted with much care and skill. The able and enthusiastic work of this gentleman was properly recognized by the members of this Society in a presentation, made at the rehearsal on November 13, consisting of full-scores of 'King Olaf,' 'Faust,' 'Redemption' and 'Messiah.'

**CHRISTCHURCH (N.Z.).**—The Musical Union gave a performance of Spohr's 'Last Judgment' and a miscellaneous selection at the Canterbury Hall on September 19, when they had the advantage of the assistance of Mr. Watkin Mills's concert party as solo-vocalists. These comprised Miss Edith Kirkwood, Miss Gertrude Lonsdale, Mr. Harold Wilde, and Mr. Watkin Mills himself, who gave an excellent account of the solo parts in the oratorio. The choir sang admirably throughout and the orchestra was fully efficient. Dr. Bradshaw conducted.

**DOVER.**—Mr. H. J. Taylor's 'Legend of St. Martin' was performed at the Corporation concert by the Choral Union on November 11 (St. Martin's day), under the direction of the composer. St. Martin being the patron saint of Dover,



the work was particularly appropriate. The remainder of the programme included a series of lantern-slides on ancient and modern Dover, interspersed with suitable music, including a new 'Song of Dover' by the Borough organist, Mr. H. J. Taylor, sung by Mr. Wilfred Barclay.

**DUNEDIN (N.Z.).**—The Dunedin Choral Society performed Mendelssohn's 'Elijah' and Cowen's 'Rose Maiden' on September 8 and 11, to the accompaniment of a full orchestra. The soloists were Miss Kirkwood, Miss Gertrude Lonsdale, Mr. Harold Wilde, and Mr. Watkin Mills. Both concerts, given under the able conductorship of Mr. W. Paget Gale, were a great success.

**GRAHAMSTOWN.**—An 'Evening with Beethoven' was given in the Athenaeum, on October 12, by Mr. W. Deane, who read a short account of the composer's life and works. The musical illustrations included the *Andante* from the 'Septett,' the Sonata in A, Op. 12 (first movement), and Romance for violin, and the 'Sonata appassionata.' Mr. W. Deane was the solo pianist, and Mr. Bernard Streatfield solo violinist.

**HERDEN BRIDGE.**—The first concert this season of the Choral and Harmonic Society was given at the Co-operative Hall on November 7, when 'Hiawatha's Wedding Feast' and a miscellaneous selection were performed. The choir sang with great credit and the orchestral accompaniments were played with much discretion. The tenor solo in Coleridge-Taylor's cantata was excellently sung by Mr. Charles Saunders. Mr. Walter Bolton's violoncello solos were a feature in the second part.

**INVERCARGILL (N.Z.).**—A choral and orchestral concert was given by the Musical Union in Zealandia Hall on September 29. The choir was heard to very great advantage in Dudley Buck's 'Hymn to Music' (unaccompanied), two-part songs 'Dim-lit woods' and 'Love song' by Brahms, MacCunn's 'O where art thou dreaming,' Jackson's 'Lord Ullin's Daughter,' and Taning's 'The Vagabonds.' The orchestral selections, devoted to compositions by Sir Edward Elgar, were given with much spirit and effect. They consisted of 'Pomp and Circumstance' (No. 1) and 'Imperial' Marches, 'Contrasts,' 'Serenade Mauresque,' 'Chanson de Matin' and 'Chanson de Nuit.' Mr. Charles Gray conducted.

**KILMARNOCK.**—An interesting pianoforte recital was given by Mr. Tom B. Robertson at the Art Gallery on November 1. Beethoven's Sonata in C minor (Op. 13), a new Berceuse and Valse brillante by Paul Ambroise, and pieces by Chopin, Brahms and Liszt, were played by Mr. Robertson, who was assisted by Miss Margaret Horne (violinist) and Mr. David D. Slater (vocalist). Practically the same programme was given at Kenfrew in October.

**LEAMINGTON.**—The Madrigal Society gave a miscellaneous concert in the Winter Hall on November 9, prominent features in the programme being Elgar's 'The Banner of St. George,' 'Imperial March,' and concert overture 'Cockaigne'; also Mackenzie's 'Britannia' overture and Cowen's 'Old English Dances.' These compositions were rendered with due efficiency by the orchestra, and the choir displayed a marked improvement in their work, especially in the cantata. Mr. E. Roberts West, who conducted, appeared as solo pianist in Schumann's Concertstück in G, the orchestra in this instance being conducted by Mr. H. A. Heden.

**MACCLESFIELD.**—The Philharmonic Society gave a concert on November 15, when the first part of the programme was devoted to Elgar's 'King Olaf.' This was said to be the first performance of any of the distinguished composer's works in this town, and much credit is due to the conductor, Dr. Jackson, and his forces for the satisfactory rendering of the cantata both by choir and orchestra. The solo vocalists were Miss Fanny Chetham, Mr. Alfred Heather, and Mr. Charles Tree, a thoroughly capable trio. The performance met with warm appreciation from a large audience.

**NEWARK-ON-TRENT.**—The opening concert of the Philharmonic Society (nineteenth season) took place at the Town Hall on October 31, when the programme was

mainly devoted to the compositions of the late Mr. Samuel Reay, including three that had not been published. A conspicuous feature was of course the popular 'Dawn of day,' and other pieces were a 'Wedding-march,' 'Diamond Jubilee March,' and the part-songs 'The clouds that wrap' and 'O swallow, pritheee stay.' The solo vocalists were Madame Norledge, Miss Pleasance Miller, and Mr. A. H. Ellis. Mr. W. T. Wright conducted. The concert was a graceful tribute to the gifted and lamented musician.

**PENZANCE.**—The Choral Society gave an extra concert on November 3, in St. John's Hall, when the first part of the programme consisted of Chopin's funeral march, 'I know that my Redeemer liveth' and the 'Hallelujah' chorus, and a song, 'Litany,' by F. Edward Bache, all *In memoriam* the Society's late conductor, Mr. J. H. Nunn. A selection on the organ by Dr. D. J. Wood followed, and the concert concluded with the 'Hymn of Praise.' The solo vocalists were Miss Bessie Cartwright, Mrs. C. L. Taylor, Mrs. T. H. Williams, and Mr. J. C. Truscott.

**TIMBERLEY.**—The first subscription concert of the Vocal Society took place in the Stockport Road Schoolroom on November 6, when the whole of the first part of the programme was devoted to compositions by Sir Edward Elgar, concluding with the 'Banner of St. George.' In the second part the choir sang the part-songs 'Now lie on love' (G. A. Macfarren), 'Spirits, advance' (Bishop), and the 'Boatman's good-night' (Schira). Mr. H. M. Sheaves conducted.

**TODMORDEN.**—Professor Prout's dramatic cantata 'The Red Cross Knight' was performed by the Musical Society at the Town Hall on November 14. The singing of the choir was spirited, and the orchestra, strengthened for the occasion, was efficient. The solo vocalists were Madame Sadler Fogg, Madame Cecile Vicars, Mr. H. Turnpenny, Mr. Fowler Burton, and Mr. Hamilton Harris. The work was ably conducted by Mr. W. A. Wrigley.

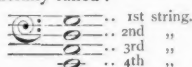
**WALTHAMSTOW.**—The Choral Union gave a performance of Gounod's 'Redemption' at the Walthamstow Baths on November 16. The result of careful preparation by the conductor, Mr. John Evans, was shown in the excellent rendering of the work given by both choir and orchestra, and thoroughly satisfactory soloists were found in Miss Esther Palliser, Miss Carrie Wilby, Miss Mabel Knott, Mr. H. Turnpenny, and Mr. Meurig James.

**WELLINGTON (N.Z.).**—The Musical Union, in conjunction with Mr. Watkin Mills and his quartet of soloists, gave a fine performance of Mendelssohn's 'St. Paul' on September 22 in the Town Hall. The noble choruses especially made a marked impression, and the orchestra gave an excellent rendering of the overture. Mr. Watkin Mills sang the name part like the experienced artist he is, and the other soloists—Miss Edith Kirkwood, Miss Gertrude Lonsdale, and Mr. Harold Wilde—were all thoroughly efficient in their respective parts. Mr. Robert Parker, who conducted, had under his control an efficient choir of 200 voices and a band of about fifty instrumentalists. Mr. F. W. Rowley presided at the temporary organ.

**WINDSOR.**—The annual concert given by the Gentlemen of the choir of St. George's Chapel Royal and His Majesty's Private Chapel, took place at the Royal Albert Institute on November 8. The programme as usual included several popular glees and part-songs. Two new part-songs were introduced: 'Rest thee,' by R. F. Martin Akerman (assistant-organist of St. George's Chapel), and 'Come, tuneful friends,' by Dr. C. H. Lloyd. Both novelties, the latter especially being a very dainty and charming composition, were warmly received and conducted by their respective composers. Mr. Hubert Hunt artistically played two violin solos: 'Swedish Dances,' Max Bruch, and the *Andante* and *Allegro* from Bach's Sonata in A major; in both pieces he had the valuable co-operation of Sir Walter Parratt.—On the following afternoon Messrs. Dunhill and Mason gave their sixth concert of chamber music in the same Hall. An important feature of the programme was a new Quintet in C minor, composed by Mr. T. F. Dunhill and played by the Grimston Quartet and the composer: the work was received with much appreciation.

## Answers to Correspondents.

J. M.—The four-stringed double-bass is now largely used because, as Professor Prout, in his 'The Orchestra,' says, 'it possesses a great advantage over that with three strings, in having a compass a fourth lower.' The four-stringed double-bass is generally tuned:



but, as with the lowest note of the three-stringed bass, some players tune the fourth string a tone lower—down to the lower D. It is, however, not fair, certainly not polite, of Colonial possessors of 'made in Germany' double-basses to say that the three-stringed instruments are 'no good.' We are always glad to hear from readers in far-away Colonies.

H. T.—There are several biographies of Sir Arthur Sullivan, though some of them may be out of print. We give the list: 'Sir Arthur Sullivan,' by Arthur Lawrence (James Bowden, 1899); 'Souvenirs of Sir Arthur Sullivan,' by Walter J. Wells (Newnes, 1901); 'Sir Arthur Sullivan: his life and works,' by B. W. Findon (Nisbet, 1904); and 'Arthur Sullivan,' by H. Saxe-Wyndham (Bell, 1903). See also 'Masters of English Music,' by Charles Willeby (Osgood, McIlvaine & Co., 1893). The article in the 'Dictionary of National Biography,' and several articles on Sullivan which have appeared during recent years in THE MUSICAL TIMES, may prove useful.

M. C. Y.—(1) A chromatic concord is a chord which is foreign to the key in which it appears, but which does not induce modulation. Macfarren gives the following example:



(2) 'Close harmony' is not the same as 'short score.' The former is 'Harmony produced by drawing the parts which form it closely together.' A 'short score' is when all the parts are arranged or transcribed so that they shall appear in two staves, as in most hymnals.

MAUD.—Stanford's setting of Tennyson's 'The Revenge' was composed for the Leeds Musical Festival of 1886, and received its first performance in the Town Hall there on October 14, the composer conducting. When Tennyson read the poem to Carlyle, the Sage of Chelsea remarked: 'Eh, Alfred, you have got the grip of it.' Some interesting particulars in regard to the poem and Sir Charles Stanford's music thereto so excellently allied, will be found in THE MUSICAL TIMES of December, 1898, in a biographical sketch of the composer.

J. P. H.—(1) By all means employ the viola in preference to the two 2nd violins, as then you will obtain complete harmony in your strings. (2) Organ pedals, made to proper scale, attached to a pianoforte, are better for practice than those belonging to a harmonium, as in the latter instance the pedals are often not according to scale.

(3) You will find Professor Prout's 'Counterpoint' a 'good supplement' to Sir Frederick Bridge's primer on that subject.

SEQUENCE.—Mordents should be 'diatonic with reference to the context,' says Mr. Dannreuther in his 'Musical ornamentation' primer, thus endorsing Bach's own practice in regard to the interpretation of these embellishments. Therefore, in all the three instances you mention (Bach's Partitur, No. 6) the lower note of the ornament should be a whole tone below the principal note.

F. T.—In singing the Psalms, and in all other instances where it occurs, the word 'mischievous' (Psalm 140) should, of course, be pronounced with an accent on the first syllable. Your choirman 'who has lately come from another part of the country,' in asserting that the *second* syllable should bear the accent, is probably of a *mischievous* turn of mind. Heed him not. The curate is right.

J. M. H.—Considering your age we should advise you to take up the viola, as it is a most useful, if not a popular instrument. If you cannot arrange to take lessons at the Guildhall School of Music, you would be able to obtain a reliable teacher at the Forest Gate branch of the London Academy of Music.

TIMID.—(1) For books on part-writing see: 'Part-writing for Beginners,' by J. W. Ivimey, and 'Part-writing,' by H. Hiles, both published by Messrs. Novello. (2) There is no law against an occasional crossing of the alto and tenor parts in a choral composition. Your chant has in it more of promise than fulfilment; but do not be discouraged. Try again.

ORGANUM.—(1) It would occupy too much of our space to give a list of all the organ-cases depicted in Vol. ii. of Mr. Hill's 'Organ-cases and organs of the Middle Ages.' (2) We are sorry not to be able to say whether Mr. Norbury's 'Box of whistles' is still in print.

J. W.—(1) In Mr. E. H. Lemare's arrangement for the organ of Rossini's 'William Tell' overture the metronomic indications agree exactly with the full-score. (2) As the double-basses enter at bar 11 of the Introduction (*Andante*), a 16 ft. pedal stop should be drawn at that point.

S. W. A.—We cannot trace the publisher of the motet by Guglielmi, 'Quem vidistis pastores.' Verdi's 'Stabat Mater,' with an English translation, is published by Messrs. Ricordi & Co.

H. T.—For violin solos, by Elgar, suitable for playing at a school 'At home' (which sounds rather paradoxical), try 'Chanson de Matin' and 'Chanson de Nuit' (Novello). We do not answer questions by post.

D. E. S.—The most complete biography of Miss Maude Valérie White that we know is that contained in Vol. iv. of Grove's 'Dictionary of Music and Musicians.'

S. M. G.—The word 'livelong' should be sung with a short vowel, as in 'live.'

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## THE TIMES.

Mr. Atkins has done his work well, and shows his wide experience among the chorus, while his writing for the orchestra is strikingly free from modern extravagances, and he has an invaluable sense of quiet dignity.

## DAILY TELEGRAPH.

Some passages are of special charm and significance, especially that in which the chorus sing without accompaniment the familiar text, "Faith, the substance of things hoped for," &c. There is neither space nor time for details, and I sum up in saying that Mr. Atkins may take courage from the character of his latest venture and go on to higher things.

## STANDARD.

This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. . . . The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

## MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

## DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect.

## PALL MALL GAZETTE.

In this work Mr. Atkins has shown his capacity for musical development quite extraordinarily. I find it to be a great improvement upon the excellently good work which he has before given to us. Not only does his thought rise to a higher range than heretofore, but there is a far greater grip of his musical material, and a greater condensation of method. The chorus, "In the Name of our God," and the solo immediately preceding it, "Rejoice," show a grip and a tendency towards the intellectual side of music which are very satisfactory; his melody is fluent, but never inclined to run to seed or to become blank, and there is many a touch of real beauty in his orchestral treatment, where all of it is musicianly.

## ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale.

## YORKSHIRE POST.

The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

## BIRMINGHAM DAILY POST.

The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with no little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord had been my help," which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

## BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

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5. Wenceslas y Brenin da (Good King Wenceslas) ..	Traddodiadol ..	..	1c	.. 1c
6. Tra mae'r Fam yngyllo'i Baban (When I view the Mother holding) ..	Syr J. Barnby ..	..	1c	.. 1c
7. Pan anwyd Crist o Forwyn wen (When Christ was born of Mary free) ..	A. H. Brown ..	..	1c	.. 1c
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11. Tri ym ni o'r Dwyrain draw (We three Kings of Orient are) ..	Cyng. gan Syr J. Stainer	1c	..	1c
12. Emmanuel, Duw gyda ni (Emmanuel, God with us) ..	H. Gadsby ..	..	1c	.. 1c
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STANDARD.

It is a melodious setting for chorus and orchestra of some words taken from "Paradise Lost." The orchestral part has a none too common quality in works of the kind, in that it shows a sense of colour. If it is not a large work, it is distinctive, and fulfilled its purpose admirably.

PALL MALL GAZETTE.

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ATHENÆUM.

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BIRMINGHAM DAILY MAIL.

It opens with a leading theme in chords, the tenors and basses proclaiming "Now, Heaven in all her glory," the altos joining on the words "Earth in her rich attire." The orchestra then gives out a new theme, immediately followed by an impressive unaccompanied chorus *a capella* in seven parts to the words "These are Thy glorious works." Of importance is the section that follows, an orchestral interlude of fifty-two bars based on the leading themes employed in the work. In the choral number that follows the composer introduces another striking theme, of which great use is made hereafter. Yet another theme makes its appearance in the Andante in D flat on the words "Fairest of stars, last in the train of night," the composer here making use of the "Star" theme from his oratorio "The Holy Innocents." The constant changes of *tempi* give rise to variety of treatment of both the choral and orchestral parts, and the composer seems to have created a work full of colour and impressiveness that is likely to be favourably received by both performers and audience.

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## THE TIMES.

It is no easy matter to give to those who did not hear the first performance of Sir Hubert Parry's setting of "The Pied Piper of Hamelin" on Thursday evening a clear idea of the work. The fun is fast and furious, the meaning of the music as clear to the understanding as Browning's poem, and every point is made with complete success, while the humour is on the same high level as that of the poem itself. That frequent performances of the work will be given is tolerably certain, for there are no great difficulties to be overcome if only choruses can be found to sing lightly and delicately enough, while singing usually in a very rapid *tempo* any slackness would spoil the delightful spirit of the music, which is as witty as Calverley's verse and as subtle as the strategy of a Mackenzie chess problem. The ballad is one of the most successful pieces of genuinely humorous music that exist in the whole range of musical literature.

## DAILY TELEGRAPH.

Sir Hubert has done exceedingly well in his music to the most mirthful tragedy of the Piper of Hamelin, taking in and breathing out the full spirit of the piece, and throwing it into new forms with an accomplished musician's art. The humour is immense, and the expression of it so frank and free that the duller listener can hardly miss a point. Not an opportunity of enhancing the fun has been lost. . . . There is nothing pretentious in the piece. Its design is to amuse, and that laudable purpose is carried out in the most direct and unaffected manner. Of course the composer reaped a harvest of success, and a full assurance that he has added to the gaiety of the nation.

## DAILY NEWS.

It is well that the foremost of the older school of living British composers should break away from the fashionable pessimism of much modern music, and prove that there is such a thing as humour. . . . With all his sanity of thought and virility of emotion, he has not before written anything in a frankly humorous vein, and the cleverness and unflagging ingenuity of service with which he has illustrated Browning's poem came as a great surprise. . . . The work is full of new humorous devices, such as assigning the interpolations of "Quoth he," and "Cried they" and the like to the chorus, while the baritone and tenor sing the speeches of the Pied Piper and the Mayor. The orchestra plays its part too, in the humour, and the little work is certainly a masterpiece of musical humour. It will be a welcome addition to the repertoire of choral societies.

## DAILY CHRONICLE.

Last night Sir Hubert Parry's brilliant musical joke, "The Pied Piper of Hamelin," roused the audience at the Norwich Festival, who had become somewhat jaded, into a spontaneous display of merriment. There is scarcely a page in the score of the "Pied Piper" but contains some subtle orchestral witticism.

## MORNING POST.

Humour in music is not so common a quality as some people might think. It reigns throughout the major portion of this delightful work—humour of the kind associated with the "Meistersinger." At a time when so much music is dreamy and dismal it is a particular pleasure to meet with a work like the present, every bar of which denotes the hand of a master. . . . Under the composer's direction the performance went with great spirit, and the cheers at the close testified to the appreciation of the audience. There is no doubt that the "Pied Piper of Hamelin" will be heard of again ere long.

## MORNING LEADER.

Sir Hubert displayed a hitherto almost unsuspected vein of unconventional and fascinating humour, not only in the purely imitative passages, but rather in the whole spirit of the music. For instance, all the remarks of the Mayor are followed by the words "Said the mayor," in the bass, and the death of the rats is celebrated by a humorous perversion of the Funeral March of Chopin. The themes are melodious and cheerful, without flippancy, and the scoring is much lighter and clearer than is usual with the composer; and the fine, open-air vitality of it all make it extremely attractive. . . . The reception of the work was enthusiastic in the extreme, and it should be heard often.

## YORKSHIRE POST.

It is a work fresh and humorous, entering into the spirit of the quaint story, and full of touches which give point to the poem. . . . The choral parts are written so as to give plenty of room for intelligent and pointed declamation, but they require extreme smartness in attack, and in this respect the chorus left something to be desired. Otherwise the singers entered thoroughly into the spirit of the work, while the soloists treated their parts in the right spirit of low comedy. Among the happy touches may be instanced the exciting climax which accompanies the appearance and rapid exit of the rats, and the tripping music which is associated with a troop of children, while the conclusion of the whole matter is broad and genial in treatment.

## MANCHESTER GUARDIAN.

In this work he lets himself go with all the enjoyment of a schoolboy determined to make the best of life, and he has caught the spirit of Browning's mock solemnity with wonderful skill. Sir Hubert's humour is direct and telling but never flippant, and never degenerates into buffoonery. . . . But the real humour of the music lies in the characterisation of the Mayor and of the Piper, and in touches like the setting of the oft-recurring phrase "Said the mayor" for the basses of the chorus. . . . In the end the composer, like the poet, touches a more serious note, but still remains true to the straightforward simplicity which had characterised the opening. . . . "The Pied Piper" will cause many audiences to spend a very pleasant half-hour.

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PRODUCED AT THE SHEFFIELD MUSICAL FESTIVAL, OCTOBER 5, 1905.

ODE TO THE NORTH-EAST  
WIND

SET FOR CHORUS AND ORCHESTRA

BY

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VOCAL SCORE, PRICE TWO SHILLINGS.

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## THE TIMES.

Like the poem, the composition is manly, direct, and purely English in style; the composer has made the most of every suggestion in the words, and, among other things, the second number, "Hark, the brave North-Easter!" contains delightful musical allusions to the chase, and is followed by a "nocturne" which may be interpreted as the dreams of the hounds. Fiftful passages occur for a moment or two at a time, one a phrase of suave beauty, and the whole might be taken as an orchestral picture of a canine Queen Mab. A charmingly graceful, flowing chorus follows next, in which the four-part female chorus is used with great skill. The last chorus has a broad tune in the manner of a folk-song, and gathers up the chief theme of the "dream" movement.

## DAILY TELEGRAPH.

He seems to rejoice in the howl of the north-easter over a Yorkshire moor, but as an artist he restrains his ecstasy, and so orders the outcome of it that I should not be surprised to find choral societies all over the country taking up the "Ode to the North-East Wind." The composer has a sharp eye for contrasts, and the couplet referring to bounds, "Go and rest to-morrow in your dreams," suggested a nocturne which forms the central episode of the piece. Mr. Cliffe excels in dainty music of this kind, and the effect of the nocturne coming after the turbulent greeting to the wind is wholly charming. That turbulent greeting, by the way, is not wild beyond measure. Everywhere there is a proper restraint in consideration of the intelligible, the orderly, and the beautiful. This, in brief, is a summary of the new work as dictated by my own impressions, and I congratulate Mr. Cliffe upon another festival success in the programme.

## MORNING POST.

The music is quite easy to follow; there is a distinct English flavour about it. Now if, on the one hand, composers who seek to be "up-to-date" often become too elaborate and vague, those who seek after clearness of form, and whose aim is to please rather than astonish, run the danger of being accounted old-fashioned, or it may be commonplace. Mr. Cliffe's music is easy to follow at a first hearing, but it is never open to the latter charge. It is distinctly good, and the very ease with which the composer expresses himself makes one overlook much clever workmanship. The picturesque scoring and the grateful writing for the voices will no doubt win popularity for the work.

## DAILY NEWS.

It is a robust work, and is certainly well suited to the rhetoric of the poem. . . . Mr. Cliffe, jocund and open though he be in general effect, has been wise enough to strike a deeper note, to lift, as it were, the surface-thought of his feeling out of any sentiment of commonplace. His conception of the south-west wind is altogether delightful, and there is some strong choral work in the finale.

## DAILY CHRONICLE.

The work, a short one, which was well performed and given an enthusiastic reception by a large audience, is likely to find general popularity owing to its melodious and forceful themes. It is essentially English, direct, and straightforward in treatment, while containing many happily descriptive passages. It has evidently been written with an eye to popular favour.

## YORKSHIRE POST.

It is a work which has both brilliance and charm, and, having regard to the nature of the poem, in which neither mood nor metre is subjected to any material variation, the success of the composer in giving variety of effect is quite remarkable. . . . The whole work has a vigour and a freshness quite in keeping with the subject, and the power which it evidences enhances the surprise one has long felt that Mr. Cliffe has not done more than he has. . . . Mr. Cliffe has done more than turn Kingsley's poem into an effective composition; he has caught its atmosphere admirably. There is the breeziness of the poetry in the music; there is also its distinctively English sentiment; and while he has secured variety he has also given his music coherence.

## MORNING LEADER.

Mr. Cliffe writes choral music such as Yorkshire loves—melodious, with well-marked rhythms and solid harmonies, and there is a splendidly healthy, open-air spirit in all which appeals to the North-country imagination. He displays more especially in the nocturne, gifts of fancy which prevent the music from becoming merely boisterous, and the scoring is throughout excellent.

## SHEFFIELD DAILY TELEGRAPH.

In his treatment of the lines the composer has adopted a characteristic directness which will without doubt serve to make it immensely popular. It is all very obvious, because the subject makes no call upon subtlety or psychology. The composer has adopted Handel's advice to the amateur composer, when he hung his music out of the window—he has given it "some fresh air." The work teems with tunefulness. If the composer had sat down and, recognising the barrenness of recently-issued publishers' lists of novelties, deliberately set about to write a pleasant, easy, and effective work for the market, he could not have succeeded better. It must not be inferred from this that there is anything unworthy or cheap in the "Ode to the North-East Wind." On the contrary, it is full of cleverness, musically to a degree. . . . It may well be prophesied that soon Mr. Cliffe's Ode will go the round of the choral societies.

## SHEFFIELD INDEPENDENT.

Mr. Cliffe is a craftsman needing not to be ashamed. He has not given the world anything better than this Ode. It is a work in which the orchestra and the chorus alike delight. He thrills and he enthuses by his musical portrayal of his text. There is a feeling of the presence of icebergs as he sings of the black north-easter, and there is the reflex of the pride of the parson-poet in the doings of our conquering fathers who sailed over seas. There is most grateful music for every voice. That assigned to the ladies' voices is of the most captivating and entrancing, while that for his men's voices has the true manly ring in it, something of the salt spray, and of the field sports which have done so much in making England mistress of the seas. He must be an alien who did not feel proud of the setting of the last stanza of the Ode, who did not feel its bracing effect as the men and women of Hallamshire gave it full-larynxed utterance—"Blow, thou wind of God." The instrumental workmanship is not less delightful than the vocal. Mr. Cliffe uses the full orchestra in the manner of the mature music-maker. . . . Whatever may be the future of works heard during the Festival, "The Ode to the North-East Wind" will have a long and popular survival.

## LEEDS MERCURY.

The difficulty for a composer undertaking to set the lines was their lack of variety in idea and treatment, but Mr. Cliffe has provided a point of repose by introducing an instrumental Nocturne hinting of dreams and the subdued echoes of the hunt. The rest consists of strong, vigorous, and simple choral writing, full of picturesque and even dramatic effects, such as the Sheffield chorus love. It is a thoroughly successful little work, which will undoubtedly be to the composer's repute.

## YORKSHIRE DAILY OBSERVER.

It is English music to the core, one may say, looking to the age in which we live. I do not know whether Mr. Cliffe would feel altogether complimented by the comparison of his Ode with Bennett's "May Queen," but, remembering the new orientation in the republic of music which has ensued from the observatory of Bayreuth, that genial work by his once-famous Yorkshire predecessor presents as good a parallel as I can think of at the moment. The English note is heard in the straightforward style of the declamatory passages and the tunes of the melodic part-writing. . . . The pith of the matter is—and at this I may leave it—that Mr. Cliffe has written a work which is at once popular and good music. The audience does not need to be educated up to it. Its acceptance this evening was instant and enthusiastic.

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*Andantino* ♩ = 60.

*piano.* *p* *cres.* make room for

A wind out of the sea, ... And said "O mists make room make

*alto.* *cres.*

A wind came up and said "O mists make room make

*tenor.* *cres.*

A wind out of the sea, ... And said "O mists make room make

*piano.* *cres.*

wind a wind a wind came up . . . . . came

*Andantino* ♩ = 60.

*comp.* *p* *cres.*

me, . . .

room for me" It hail'd the ships and cried, "Sail on sail on, Ye mariners the night is

room for me" It hail'd the ships and cried, "Sail on, Ye mariners the night is

room for me" It hail'd the ships and cried, "Sail on sail on, Ye mariners the night is

up . . . . . It hail'd the ships and cried, "Sail on, Ye mariners the night is

*ped.* \*

To be sung without Accompaniment.



*Allegro Agitato* ♩ = 126. *cres.*

gone the night is gone! . . . . . And hurried land-ward far a -  
gone the night is gone! . . . . . And hurried landward far a -  
gone . . . . . the night is gone" And hurried land-ward far a -  
gone . . . . . the night is gone" And hurried landward far a -

*ff* *R.H.* *p* *cres.*

*Ped* *mf* *cres.*

-way, Crying, a - wake! it is the day and hur-ried landward far a -  
-way, Crying, a - wake! it is the day and hurried landward far a -  
-way, Crying, a - wake! it is the day and hur-ried landward far a -  
-way, Crying, a - wake! it is the day and hurried landward far a -

*mf* *cres.*

-way, Cry-ing, a - wake it is the day... It said un - to the forest  
-way, Cry-ing, a - wake it is the day... It said un - to the forest  
-way, Cry-ing, a - wake it is the day... It said un - to the forest  
-way, Cry-ing, a - wake it is the day... It said un - to the forest

*meno mosso. p*

*fz* Shout! Hang all your leaf-y ban-ners out!" It touch'd the wood-bird's

*rall. mf meno mosso. p*

Shout! Hang all your leaf-y ban-ners out!" It touch'd, it touch'd the bird's

*rall. mf meno mosso. p*

Shout! Hang all your leaf-y ban-ners out!" It touch'd, it touch'd the

*rall. meno mosso. p*

Shout! Hang all your leaf-y ban-ners out!" It touch'd the

*rall. meno mosso. mf p*

fold-ed wing, And said O bird a-wake and sing, It touch'd the wood-bird's

fold-ed wing, wake O bird wake and sing, touch'd the bird's

wood - - - bird's fold - - - ed wing, . . . . and said, O

wood - - - bird's fold - - - ed wing, . . . . and said, O

*mf* fold-ed wing and said O bird A-wake and sing, it

fold-ed wing wake O bird wake and sing

bird, a - - - wake and sing . . . . . and sing, it

bird, a - wake . . . . . and sing . . . . . it

*mf*

touch'd the wood - bird's fold - ed wing, And said, "O bird, A -  
 touch'd the birds fold - ed wing, wake O bird  
 touch'd the wood - bird's fold - ed wing, And said, O bird, A -  
 touch'd the wood - - - birds fold - - - ed  
 - wake and sing it touch'd the wood - birds fold - ed wing and said, "O bird, A -  
 wake and sing touch'd the birds fold - ed wing and said, "O bird,  
 wake and sing it touch'd the wood - birds fold - ed wing said, "O bird, A -  
 wing and said, "O bird, a wake and  
 wake and sing" And o'er the farms, O chan - ti - cleer Your clarion  
 wake and sing" Awake!  
 wake and sing" And o'er the farms, O chan - ti - cleer Your clarion  
 sing" Awake!  
 a tempo.

*rall.* *f a tempo.*  
*rall.* *f a tempo.*  
*rall.* *f a tempo.*  
*rall.* *f a tempo.*

Ped

A - blow; the day is near, And o'er the farms, O chan - ti -  
 A\_wake!  
 A - blow; the day is near, And o'er the farms, O chan - ti -  
 A\_wake!  
 Ped Awake...  
 d, A - clear Your clarion blow; the day is near" It touch'd the wood\_bird's  
 d, Awake! Awake! It touch'd the bird's  
 d, A - clear Your clarion blow; the day is near" It touch'd the wood\_bird's  
 and Awake! Awake! It touch'd the  
 Ped Ped \*  
 clarion fold\_ed wing, And said, O bird, A - wake and sing it touch'd the wood\_bird's  
 fold\_ed wing, said, O bird, wake and sing touch'd the bird's  
 clarion fold\_ed wing, And said, O bird, A - wake and sing it touch'd the wood\_bird's  
 wood - - bird's fold - - ed wing, And said, O





*mpo.* *a tempo.*

thro' the bel - fry tow'r" A\_wake, O bell a\_wake pro\_claim the hour a -

*a tempo.*

shout - ed thro' the tow'r" A\_wake, O bell pro\_claim the hour a -

*a tempo.*

shout - ed thro' the tow'r" A\_wake, O bell a\_wake pro\_claim the hour a -

*a tempo.*

shout - - - ed thro' the tow'r O bell pro\_claim the hour a -

*a tempo.*

Ped \*

wake, O bell pro\_claim the hour, O bell proclaim the hour

It shouted thro' the bel - fry

\* It shouted

wake, O bell pro\_claim the hour, O bell proclaim the hour the bel - fry

wake, O bell pro\_claim the hour, O bell proclaim the hour O

A\_wake! A\_wake!

A\_wake! it shouted thro' the

It tow'r O bell pro\_claim the hour pro\_claim the hour it shouted thro' the

It tow'r O bell pro\_claim the hour pro\_claim the hour it shouted thro' the

It tow'r O bell pro\_claim pro\_claim the hour it shouted thro' the

\* only a small proportion of Tenors to sing the upper notes.

*rall.* *much slower. ♩ = 50.*

bel-fry tow'r 0 bell proclaim the hour It cross'd the churchyard with a

*rall.* *dim.* *p*

bel-fry tow'r 0 bell proclaim the hour It cross'd the churchyard with a

*rall.* *p*

bel-fry tow'r 0 bell proclaim the hour It cross'd the churchyard with a

*rall.* *p*

bel-fry tow'r 0 bell proclaim the hour the church the

*much slower. ♩ = 50.*

*rall.* *dim.* *p*

*mf* *in quiet* lie... *mf*

sigh . . . and said not yet! in qui-et quiet lie it cross'd the churchyard with a

*mf* *p* *mf*

sigh . . . not yet! in qui-et quiet lie the churchyard with a

*mf* *p* *mf*

sigh . . . and said not yet! in qui-et quiet lie it cross'd the churchyard with a

*mf* *p* *mf*

churchyard with a sigh a sigh the churchyard with a

*mf* *p* *mf*

*dim e rall.* *mf* *p* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et lie!"

*dim e rall.* *mf* *p* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et lie!"

*dim e rall.* *mf* *p* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et lie!"

*dim e rall.* *mf* *p* *pp* *rall.*

sigh and said not yet in qui-et lie in qui-et qui-et lie!"

*dim e rall.* *mf* *p* *pp* *rall.*

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| 719. All ye who seek ... H. M. Higga 3d.       | 206. Blessed is the man Clarke-Whitfield 3d.         | 768. Father of mercies ... E. V. Hall 3d.     |
| 6. All ye who weep ... Gounod 3d.              | 286. Blessed Jesu (Stabat Mater) Dvorák 6d.          | 28. Fear not, O land Sir John Goss 6d.        |
| 261. And all the people saw J. Stainer 6d.     | 5. Blessing, glory, wisdom B. Tours 4d.              | 416. Flee from evil Rev. W. J. Clarke 3d.     |
| 220. And it was the third hour Ely 4d.         | 378. Bless the Lord ... M. Kingston 4d.              | 553. For a small moment ... J. Stainer 3d.    |
| 485. And Jacob was left alone J. Stainer 3d.   | 796. Bless the Lord, O my soul ... R. G. Hailing 3d. | 254. For ever blessed (Male) Mendelssohn 3d.  |
| 158. And Jesus entered H. W. Davies 4d.        | 374. Bless thou the Lord Oliver King 3d.             | 728. Forsake me not ... J. Goss 4d.           |
| 723. And suddenly there came H. J. Wood 3d.    | 450. Bless thou the Lord C. Bayley 4d.               | 198. For the mountains ... L. Samson 4d.      |
| 673. And the Lord said T. W. Stephenson 3d.    | 632. Blow up the trumpet F. Iliffe 3d.               | 273. From the deep I called Spohr 6d.         |
| 357. And the wall of the city Oliver King 3d.  | 97. Blow ye the trumpet Henry Leslie 3d.             | 227. Give ear, O Lord T. M. Pattison 2d.      |
| 775. And there shall be signs Naylor 4d.       | 118. Bow Thine ear ... W. Bird 3d.                   | 433. Give ear, O Shepherd A. Whiting 3d.      |
| 402. And when the day C. W. Smith 3d.          | 92. Break forth into joy R. Prentice 6d.             | 88. Give ear, O ye heavens Dr. Armes 3d.      |
| 611. Angels from the realms Cowen 3d.          | 415. Ditto S. Coleridge-Taylor 3d.                   | 604. Give thanks, O Israel Ouseley 4d.        |
| 721. Angels from the realms E. V. Hall 3d.     | 491. Ditto ... B. Steane 3d.                         | 741. Give the King Thy W. G. Alcock 6d.       |
| 62. Angel voices, ever singing E. V. Hall 3d.  | 774. Ditto ... H. Elliot Button 3d.                  | 309. Give the Lord ... C. H. Lloyd 8d.        |
| A prayer for peace ... Crotch 3d.              | 798. Ditto ... H. A. Matthews 3d.                    | 383. Give unto the Lord H. W. Parker 4d.      |
| 228. Art thou weary ... C. H. Lloyd 6d.        | 323. Brightest and best ... E. V. Hall 4d.           | 2. Glory be to God ... S. S. Wesley 2d.       |
| 311. As I live, saith the Lord E. T. Chipp 3d. | 340. Bring unto the Lord Gladstone 4d.               | 779. Glory to God in the E. M. Lee 3d.        |
| 333. As it began to dawn Ch. Vincent 3d.       | 98. Brother, thou art gone Sir J. Goss 4d.           | 341. God be merciful ... A. H. Mann 4d.       |
| 498. As Moses lifted up F. Gostelow 3d.        | 279. By Babylon's wave Gounod 6d.                    | 49. God be merciful ... S. S. Wesley 3d.      |
| 801. A solemn prayer ... A. H. Brewer 2d.      | 197. By the rivers of Babylon L. Samson 4d.          | 236. God be merciful unto us C. F. Lloyd 6d.  |
| 643. As the earth bringeth A. H. Brewer 4d.    | 121. By the waters of Babylon B. Joyce 4d.           | 105. God came from Teman Dr. Steggall 4d.     |
| 24. As the hart pants (S.A.T.B.) Gounod 3d.    | 514. Ditto ... H. Clarke 3d.                         | 128. God is gone up ... Dr. Croft 4d.         |
| 147. Ascribe unto the Lord Traversa 3d.        | 641. Ditto S. Coleridge-Taylor 4d.                   | 605. God is my salvation C. F. Bowes 3d.      |
| 399. At the Lamb's High E. V. Hall 3d.         | 742. By Thy glorious death A. Dvorák 4d.             | 131. God is our hope ... Dr. Greene 6d.       |
| 456. At the Sepulchre H. W. Wareing 4d.        | 116. Call to remembrance J. Battisbill 6d.           | 101. God is our refuge ... Dr. H. Hiles 6d.   |
| 700. Awake, awake, put on Greenish 4d.         | 680. Calm on the list'ning ear Parker 3d.            | 332. God is our refuge ... A. Foote 4d.       |
| 56. Awake, awake, put on J. Stainer 6d.        | 497. Christ both died E. W. Naylor 3d.               | 75. God said, Behold Sir G. Macfarren 4d.     |
| 140. Awake, awake, put on M. Wise 4d.          | 454. Christ is risen G. B. J. Aitken 3d.             | 473. God so loved the world J. V. Roberts 3d. |
| 759. Awake, awake, put on Stephenson 4d.       | 308. Christ is risen ... J. M. Crament 3d.           | 342. God, that madest earth A. C. Fisher 2d.  |
| 660. Awake, awake John E. West 3d.             | 666. Christ is risen ... C. W. Jordan 4d.            | 344. God, who at sundry times J. H. Mee 4d.   |
| 199. Awake, that thou sleepest Stainer 3d.     | 533. Christ is risen ... J. V. Roberts 3d.           | 715. God's peace is peace eternal Grieg 3d.   |
| 150. Awake up, my glory M. Wise 3d.            | 307. Christ our Passover E. V. Hall 3d.              | 388. Grant, we beseech Thee Roberts 3d.       |
| 578. Be glad and rejoice ... B. Steane 3d.     | 370. Christ the Lord is risen to-day E. V. Hall 3d.  | 550. Grant, we beseech Thee M. Elvey 2d.      |
| 744. Be glad and rejoice M. B. Foster 3d.      | 783. Christ the Lord is risen again E. V. Hall 3d.   | 708. Great is the Lord A. W. Marcant 3d.      |
| 212. Be glad, O ye righteous H. Smart 4d.      | 488. Christians, awake ... J. Barnby 3d.             | 187. Great and marvellous Dr. Monk 3d.        |
| 567. Be Thou exalted ... C. Bayley 3d.         | 648. Christians, awake ... H. M. Higgs 4d.           | 517. Ditto ... J. F. Bridge 4d.               |
| 440. Before the heavens H. W. Parker 3d.       | 615. Christians, awake ... H. M. Higgs 4d.           | 223. Great is Jehovah (Male) Schubert 4d.     |
| 651. Behold, all the earth G. F. Huntley 4d.   | 448. Cleanse me, Lord G. F. Huntley 3d.              | 602. Great is our Lord M. B. Foster 4d.       |
| 598. Behold, God is great E. W. Naylor 3d.     | 52. Come, and let us return Sir J. Goss 3d.          | 136. Great is the Lord Dr. Hayes 4d.          |
| 636. Behold, God is my F. C. Woods 3d.         | 95. Come, and let us return W. Jackson 3d.           | 237. Great is the Lord Sir F. Ouseley 6d.     |
| 349. Behold, how good (Male) Caldicott 3d.     | 805. Come hither, ye faithful Hofmann 4d.            | 481. Great is the Lord ... B. Steane 3d.      |
| 349. Ditto (S.A.T.B.) Caldicott 3d.            | 201. Come, Holy Ghost ... J. L. Hatton 4d.           | 220. Grieve not the Holy Spirit Stainer 3d.   |
| 419. Ditto Hamilton Clarke 4d.                 | 283. Come, Holy Ghost Sir G. Elvey 4d.               | 609. Guide me, O Thou H. Blair 3d.            |
| 89. Behold, I bring you J. Barnby 3d.          | 717. Come, Holy Ghost C. L. Williams 2d.             | 427. Hail! gladdening Light J. T. Field 2d.   |
| 296. Ditto E. V. Hall 4d.                      | 293. Come, my soul ... G. C. Martin 4d.              | 545. Hail! gladdening Light Martin 4d.        |
| 348. Ditto J. Maude Crament 4d.                | 314. Come now, and let us H. W. Wareing 4d.          | 326. Hail, thou that art ... A. Carnall 4d.   |
| 713. Behold, I have given you C. Harris 3d.    | 635. Come unto Him ... Gounod 4d.                    | 560. Hail to the Christ ... J. Barnby 3d.     |
| 554. Behold, I send ... J. V. Roberts 3d.      | 103. Come unto Me (Bach) J. Stainer 3d.              | 499. Hallelujah, Christ is risen Steane 3d.   |
| 587. Behold My servant J. F. Bridge 3d.        | 256. Come unto Me H. R. Coldrey 3d.                  | 382. Hallelujah! the Light O. King 3d.        |
| 65. Behold now, praise J. B. Calkin 3d.        | 734. Come, ye children and J. Booth 3d.              | 173. Happy is the man ... E. Prout 8d.        |
| 631. Behold now, praise F. Iliffe 4d.          | 348. Come, ye faithful ... E. V. Hall 3d.            | 681. Hark the glad sound M. B. Foster 3d.     |
| 315. Behold, O God ... F. W. Hird 4d.          | 62. Create in me a clean heart P. J. Fry 3d.         | 487. Hark the glad sound E. V. Hall 3d.       |
| 524. Behold, the days come Woodward 4d.        | 688. Crown Him the ... B. L. Selby 3d.               | 345. Hark, the herald angels E. V. Hall 3d.   |
| 652. Behold the Name Percy Pitt 4d.            | 336. Daughters of Jerusalem H. J. King 3d.           | 444. Hark! what news ... O. King 3d.          |
| 501. Behold, two blind men J. Stainer 3d.      | 449. Dawn the day ... R. H. Legge 3d.                | 401. Harvest Hymn ... F. Tozer 2d.            |
| 143. Be merciful ... H. Purcell 6d.            | 213. Day of anger (Requiem) Mozart 6d.               | 377. Have mercy upon me, Kellow J. Pye 3d.    |
| 857. Be merciful ... E. A. Sydenham 3d.        | 682. Day of wrath ... J. Stainer 2d.                 | 515. Have mercy upon me J. Goss 4d.           |
| 507. Be peace on earth ... Crotch 3d.          | 252. Death and life ... Walter Parratt 3d.           | 774. Have mercy upon me J. Barnby 2d.         |
| 481. Be ye of one mind A. E. Godfrey 3d.       | 90. Distracted with care ... Haydn 4d.               | 273. Hearken unto me W. H. Bell 3d.           |
| 573. Blessed are the dead B. L. Selby 2d.      | 137. Doth not wisdom cry D. S. Smith 3d.             | 389. Hear me when I call (Male) Distin 2d.    |
| 697. Blessed are the pure A. D. Arnott 3d.     | 703. Drop down, ye heavens Stainer 4d.               | 146. Hear my prayer ... C. Stroud 4d.         |
| 77. Blessed are they ... W. H. Monk 3d.        | 277. Enter not into judgment Dr. Clarke 2d.          | 339. Hear my prayer Mendelssohn 8d.           |
| 616. Blessed are they ... H. Blair 3d.         | 302. Eternal source ... F. Brandeis 2d.              | 442. Hear my words C. H. H. Parry 4d.         |
| 390. Blessed are they ... Arthur Page 3d.      | 628. Expects the Lord build H. Gadsby 4d.            | 310. Hear, O Lord ... A. Friedlander 6d.      |
| 15. Blessed be the God S. S. Wesley 3d.        | 764. Ditto ... Edwards 3d.                           | 94. Hear, O heavens P. Humphreys 3d.          |
| 183. Blessed be the Lord Dr. Heap 6d.          | 771. Ditto ... Eaton Fanning 3d.                     | 139. Hear, O Lord ... C. King 2d.             |

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# MISERERE

(PSALM LI.)

COMPOSED BY

Price Fourpence.

GREGORIO ALLEGRI.

EDITED BY GEORGE C. MARTIN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

**Full.**  
*Very slowly, solemnly, and well sustained.* *cres* *cen* *do.*

1st SOPRANO. *pp*  
Have mer - cy up - on me, O God, O *cres* *cen* *do.*

2nd SOPRANO. *pp*  
Have mer - cy up - on me, O God, O *cres* *cen* *do.*

ALTO. *pp*  
Have mer - cy up - on me, O God, O *cres* *cen* *do.*

TENOR. *pp*  
Have mer - cy up - on me, O God, O *cres* *cen* *do.*

BASS. *pp*  
Have mer - cy up - on me, O God, O *cres* *cen* *do.*

ORGAN. *pp*  
*Very slowly. ♩ = 50.* *cres* *cen* *do.*

*f* *pp*  
God, af - ter Thy great good - ness, af - ter Thy great

*f* *pp*  
God, af - ter Thy great good - ness, af - ter Thy great good

*f* *pp*  
God, af - ter Thy great good - ness, af - ter Thy great good - ness,

*f* *pp*  
God, af - ter Thy great good - ness, af - ter Thy great good - ness,

*f* *pp*  
God, af - ter Thy great good - ness, af - ter Thy great good - ness,

This Psalm should be sung without Accompaniment.

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# MISERERE.

*smorzando.*

good - ness, . . af - ter Thy great good - ness :

*pp* af - ter Thy great good - ness, Thy great good - ness :

af - ter Thy great . . good - ness :

. . af - ter Thy . . great . . good - ness :

ness, Thy great good - ness :

*smorzando.*

*smorzando.*

*smorzando.*

*smorzando.*

\* according to the multitude of Thy mer - cies do away mine of - fen - ces.

## Verse.

1st SOPRANO.

Wash me through - ly from my wick - ed - ness, from my wick - ed - ness :

2nd SOPRANO.

Wash me through - ly from my wick - ed - ness, from my wick - ed - ness :

ALTO.

Wash me through - ly from my wick - ed - ness, from . . my wick - ed - ness :

BASS.

Wash me through - ly from my wick - ed - ness, from my wick - ed - ness :

*p*

\* The alternate verses may be sung by the congregation alone.

# MISERERE.

and cleanse me from my sin, from my sin.

and cleanse me from my sin, from my sin.

and cleanse me from my sin.

and cleanse me from my sin.

For I acknowledge my faults: and my sin is ever before me.

## Full.

1st SOPRANO.  
A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: do.

2nd SOPRANO.  
A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: do.

ALTO.  
A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: do.

TENOR.  
A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: do.

BASS.  
A - gainst Thee on - ly have I sin - ned, and done this e - vil in Thy sight: do.

# MISERERE.

*dim.*  
that Thou might-est be jus-ti-fied in Thy say-ing,  
*dim.*  
that Thou might-est be jus-ti-fied in Thy say-ing,  
*dim.* *pp*  
that Thou might-est be jus-ti-fied in Thy say-ing, and clear when Thou art judg-  
*dim.* *pp*  
that Thou might-est be jus-ti-fied in Thy say-ing, and clear when  
*f* *dim.* *pp*  
that Thou might-est be jus-ti-fied in Thy say-ing, and clear when

*pp* *smorzando.*  
and clear when Thou art judg-ed, . . when Thou art judg-ed.  
*pp* *smorzando.*  
and clear when Thou, when Thou art judg-ed.  
*smorzando.*  
ed, clear . . when Thou art judg-ed.  
*smorzando.*  
Thou art judg-ed, . . clear when Thou art judg-ed.  
*smorzando.*  
Thou art judg-ed, clear when Thou, Thou art judg-ed.  
*smorzando.*

Behold, I was shapen in wicked-ness: and in sin hath my mother con-ceived me.



Verse.

MISERERE.

1st SOPRANO.  
*mf* But lo, Thou re-quir-est truth in the in - ward parts : *p*

2nd SOPRANO.  
*mf* But lo, Thou re-quir-est truth in the in ward . . . parts : *p*

ALTO.  
*mf* But lo, Thou re-quir-est truth in the in - ward . . . parts : *p*

BASS.  
*mf* But lo, Thou re-quir-est truth in . . . the in - ward parts : *p*

*mf* *p*

*f* and shalt make me to un-der-stand wis - dom se - cret - ly. *p* *dim.* *pp*

*f* and shalt make me to un-der-stand wis - dom se-cret-ly, se - cret - ly. *p* *dim.* *pp*

*f* and shalt make me to un-der-stand wis - dom se - cret - ly. *p* *dim.* *pp*

*f* and shalt make me to un-der-stand wis - dom se - cret - ly. *p* *dim.* *pp*

*f* *p* *dim.* *pp*

Thou shalt purge me with hyssop, and I shall be clean : Thou shalt wash me, and I shall be whiter than snow.

# MISERERE.

Full.

1st SOPRANO.

*cres.*

Thou shalt make me hear of joy and glad - - - - - ness :

2nd SOPRANO.

*cres.*

Thou shalt make me hear of joy and glad - - - - - ness :

ALTO.

*cres.*

Thou shalt make me hear of joy . . and glad - - - - - ness :

TENOR.

*cres.*

Thou shalt make me hear of joy . . and glad - - - - - ness :

BASS.

*cres.*

Thou shalt make me hear of joy . . and . . glad - - - - - ness :

*f*

*cres*

that the bones

which . . Thou hast

that the bones

that the bones

which . . Thou hast bro - ken, which

that the bones

which Thou hast bro - - - - -

that the bones

which Thou hast bro - - - - -

*pp*

# MISERERE.

*smorzando.*

bro - ken . . may re - joice, . . . re - joice.

*pp smorzando.*

which Thou hast bro - ken may re - joice, may . . . re - joice.

*smorzando.*

Thou hast bro - ken may re - joice.

*smorzando.*

- - ken, hast bro - ken may . . . re - joice.

*smorzando.*

- - - ken may . . . re - joice.

*smorzando.*

Turn Thy face from my sins: and put out all my mis - deeds.

## Verse.

1st SOPRANO.

*p* Make me a clean heart, . . . *pp* O God :

2nd SOPRANO.

*p* Make me a clean heart, . . . *pp* O God :

ALTO.

*p* Make me a clean heart, . . . *pp* O God :

BASS.

*p* Make me a clean heart, . . . *pp* O God :

*p* *pp*

# MISERERE.

*mf* and re-new a right spi - rit *dim.* with - in . . . me. *pp*

*mf* and re-new a right spi - rit *dim.* with - in me, . . . with - in me. *pp*

*mf* and re-new a right spi - rit *dim.* with - - - in me. *pp*

*mf* and re-new a right spi - rit *dim.* with - - - in me. *pp*

*mf* and re-new a right spi - rit with - - - in me.

Cast me not away from Thy pre - sence : and take not Thy holy Spirit from me.

## Full.

1st SOPRANO.

*mf* O give me the com - fort of Thy . . help a - gain :

*mf* 2nd SOPRANO. O give me the com - fort of Thy help . . . a - gain :

*mf* ALTO. O give me the com - fort of Thy help . . . a - gain :

*mf* TENOR. O give me the com - fort of Thy help . . . a - gain :

*mf* BASS. O give me the com - fort of . . . Thy help a - gain :



MISERERE.

and stab - lish me, and . . . stab-lish

and stab - lish me,

and stab - lish me, and . . . stab-lish me, and stab - - lish,

and stab - lish me, and stab - lish me, and stab - lish

and stab - lish me, and stab - lish me, . . . stab - lish,

mf

me, stab - lish me with Thy free Spi - rit.

and stab - lish me . . with Thy free Spi - rit.

stab - lish me with Thy free Spi - rit.

me, stab - lish me with Thy . . free Spi - rit.

stab - lish me with Thy free Spi - rit.

smorzando.

# MISERERE.

Then shall I teach Thy ways unto the wick - ed : and sinners shall be converted un - to Thee.

## Verse.

1st SOPRANO.

*a tempo.*

*mf* De - liver me from blood- ) O God, thou that art the God . . of my health :  
guiltiness, )

2nd SOPRANO.

*mf* De - liver me from blood- ) O God, thou that art the God . . of my . . health :  
guiltiness, )

ALTO.

*mf* De - liver me from blood- ) O God, thou that art the God . . of my . . health :  
guiltiness, )

BASS.

*mf* De - liver me from blood- ) O God, thou that art the God of my . . health :  
guiltiness, )

*a tempo.*

*mf*

*f* and my tongue shall sing of Thy right - eous - ness. *dim.*

*f* and my tongue shall sing of Thy righteousness, sing *dim.* of Thy right-eous - ness.

*f* and my tongue shall sing of Thy . . right - eous - ness. *dim.*

*f* and my tongue shall sing of Thy right - eous - ness. *dim.*

*f* *dim.*

# MISERERE.

Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.

Full.

1st SOPRANO.

*cres* - - - *cen* - - - *do.*

*f.*

For Thou de-sir-est no sac-ri-fice, else would I give it Thee:

2nd SOPRANO.

*cres* - - - *cen* - - - *do.*

*f.*

For Thou de-sir-est no sac-ri-fice, else would I give it Thee:

ALTO.

*cres* - - - *cen* - - - *do.*

*f.*

For Thou de-sir-est no sac-ri-fice, else would I give it Thee:

TENOR.

*cres* - - - *cen* - - - *do.*

*f.*

For Thou de-sir-est no sac-ri-fice, else would I give it Thee:

BASS.

*cres* - - - *cen* - - - *do.*

*f.*

For Thou de-sir-est no sac-ri-fice, else would I give it Thee:

*pp* *cres* - - - *cen* - - - *do.* *f.*

but Thou de-light-est not in

but Thou,

but Thou de-light-est not in burnt-of-fer-ings, de-

but Thou, but Thou de-light-est not, de-

but Thou, but Thou de-light-est not, de-

# MISERERE.

*smorzando.*

burnt-of - fer - ings, . . Thou de-light-est not in burnt-of - fer - ings.

*smorzando.*

but Thou de - light - est not in burnt - of - fer - ings.

*smorzando.*

- light - est not in burnt - of - fer - ings.

*smorzando.*

- light - est not in burnt - of - fer - ings.

*smorzando.*

- light - est not in burnt - of - fer - ings.

The sacrifice of God is a broken spi - rit : a broken and contrite heart, O God, shalt Thou not de - spise.

## Verse.

*mf* 1st SOPRANO.

O be fav-our-a-ble and gra-cious un-to Si - - - on :

*mf* 2nd SOPRANO.

O be fav-our-a-ble and gra-cious un-to Si - - - on :

*mf* ALTO.

O be fav-our-a-ble and gra-cious un-to Si - - - on :

*mf* BASS.

O be fav-our-a-ble and gra-cious un-to Si - - - on :

*mf*

# MISERERE.

build Thou the walls of Je - ru - sa - lem.

build Thou the walls of Je - ru - sa - lem.

build Thou the walls of Je - ru - sa - lem.

build Thou the walls of Je - ru - sa - lem.

*f* *dim.* *p*

## Full.

1st SOPRANO.

Thén shalt Thou be pleased with the sacrifice of righteousness,

2nd SOPRANO.

Thén shalt Thou be pleased with the sacrifice of righteousness,

ALTO.

Thén shalt Thou be pleased with the sacrifice of righteousness,

TENOR.

Thén shalt Thou be pleased with the sacrifice of righteousness,

BASS.

Thén shalt Thou be pleased with the sacrifice of righteousness,

*mf*



# MISERERE.

*cres.* *dim.*

with the burnt - of - fer - ings and . . . ob - la - - - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and ob - la - - - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and . . . ob - la - - - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and . . . ob - la - - - tions :

*cres.* *dim.*

with the burnt - of - fer - ings and . . . ob - la - - - tions :

*Adagio.*

1st Choir. 1st SOPRANO. *dim. sempre al ppp*

then shall they of - fer young bul - locks up - on Thine al - - - tar.

2nd SOPRANO.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

ALTO.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

TENOR.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

BASS.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

*Adagio.*

2nd Choir. 1st SOPRANO. *dim. sempre al ppp*

then shall they of - fer young bul - locks up - on Thine al - - - tar.

2nd SOPRANO.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

ALTO.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

BASS.

then shall they of - fer young bul - locks up - on Thine al - - - tar.

*Adagio.*

*dim. sempre al ppp*

# NOVELLO'S OCTAVO ANTHEMS—Continued.

162. Hear, O Lord	Sir F. Ouseley	4d.	403. In my Father's house	Crament	3d.	406. My mouth shall speak	John E. West	4d.
203. Hear, O Thou Shepherd	Dr. Clarke	4d.	777. Ditto	H. Elliot Button	3d.	190. My soul is weary	... Dr. Beckwith	4d.
524. Ditto	T. A. Walmisley	4d.	102. In sweet consent	... E. H. Thorne	3d.	586. My soul truly waiteth	B. Steane	2d.
776. Hear the voice and prayer	Tallis	2d.	278. In that day	... Sir G. Elvey	4d.	295. My soul, wait thou still	(Male)	4d.
794. He sendeth the springs into the valleys...	H. W. Wareing	4d.	582. In the beginning	... F. Tozer	4d.	629. Nearer, my God, to Thee	T. Adams	3d.
707. He that dwelleth	J. Booth	4d.	720. In the beginning	C. Macpherson	4d.	210. Not unto us, O Lord	H. Gadsby	3d.
701. He will swallow up death	Greenish	3d.	33. In Thee, O Lord	... B. Tours	4d.	558. Not unto us, O Lord	John E. West	4d.
376. Hide not Thy face	Kellow J. Pye	2d.	148. In Thee, O Lord	... J. Weldon	3d.	592. Now is Christ risen	T. Adams	3d.
330. Holy Ghost, to earth	... Dvorak	4d.	385. In Thee, O Lord	S. C. Taylor	3d.	612. Now is come salvation	C. Harris	3d.
111. Holy, holy, holy	Dr. Croft	3d.	338. In the fear of the Lord	J. V. Roberts	3d.	718. Now know I that the	M. B. Foster	4d.
246. Hol' every one	G. C. Martin	4d.	282. In the Lord	Sir R. Stewart	6d.	695. Now late on the Coleridge	Taylor	3d.
366. Hol' every one	J. M. Crament	4d.	659. In the Lord	C. Macpherson	4d.	673. Now sinks the sun	H. W. Parker	4d.
412. Honour the Lord	J. Stainer	4d.	467. Is it nothing (S.A.)	M. B. Foster	3d.	505. O all ye people	H. Purcell	4d.
129. Hosanna	... O. Gibbons	3d.	571. Ditto (4 voices)	M. B. Foster	3d.	506. O be joyful in the Lord	G. Martin	6d.
43. Hosanna	Sir G. A. Macfarren	3d.	725. Is it not wheat-harvest	T. Adams	3d.	217. O clap your hands	... T. T. Trimell	4d.
646. Hosanna to the living Lord	B. Luard-Selby	3d.	91. It came even to pass	Ouseley	4d.	132. O clap your hands	Dr. Greene	4d.
657. Hosanna to the living Lord	C. W. Jordan	4d.	180. It is a good thing	J. Barnby	6d.	83. O clap your hands	J. Stainer	4d.
260. How beautiful are the feet	Handel	3d.	231. It is a good thing	T. M. Pattison	4d.	60. O clap your hands	J. L. Hopkins	3d.
691. How blest are they	Tschakovsky	4d.	217. It shall come to pass	Dr. Garside	5d.	656. O come and behold	Lhurst	3d.
321. How excellent is Thy	Cowen	6d.	395. Jesus, lover of my soul	(Male) F. Hiffe	4d.	202. O come before	G. C. Martin	4d.
615. How great is the loving kindness	John E. West	3d.	738. Jesus Christ is risen	Oliver King	4d.	241. O come hither	W. Jackson	3d.
373. How long wilt Thou	Oliver King	2d.	654. Jesu, Thou joy	... E. H. Davies	3d.	569. O come, let us sing	M. B. Foster	4d.
647. How lovely are	C. Salaman	3d.	548. Joy in harvest	... B. Steane	3d.	12. O come near to the Cross	Gounod	3d.
104. How lovely are	... Spohr	8d.	7. Judge me, O God	... Mendelssohn	4d.	11. O day of penitence	Gounod	6d.
539. I am Alpha	J. V. Roberts	3d.	677. Just Judge of Heaven	Garrett	6d.	16. O give thanks	Sir G. Elvey	3d.
766. I am Alpha	Ch. Gounod	4d.	614. Justorum animæ	Byrd	3d.	144. O give thanks	H. Purcell	6d.
623. I am He that liveth	T. Adams	4d.	179. King all glorious	J. Barnby	6d.	17. O give thanks	William Rea	3d.
664. I am the Resurrection	Croft	3d.	581. Kings shall be thy	G. C. Martin	3d.	66. O give thanks	S. S. Wesley	4d.
662. I am the Resurrection	R. Rogers	4d.	37. Lead, kindly Light	J. Stainer	4d.	42. O give thanks	Sir John Goss	3d.
258. I am well pleased	J. Rheinberger	4d.	425. Lead, kindly Light	R. Dunsan	3d.	520. O give thanks	B. Steane	3d.
120. I behold, and lo	Dr. Blow	6d.	525. Lead, kindly Light	C. L. Naylor	4d.	599. O give thanks	E. V. Hall	3d.
280. I behold, and lo	... Elvey	6d.	589. Lead, kindly Light	D. Pugno-Evans	3d.	596. O give thanks	H. J. King	3d.
495. I came not to call	C. Vincent	3d.	706. Let all the world	C. W. Jordan	4d.	35. O God, have mercy	J. B. Calkin	4d.
207. I cried unto the Lord	Dr. Heap	4d.	132. Let God arise	Dr. Greene	6d.	698. O God, my soul	F. R. Greenish	3d.
537. I declare to you	Cruikshank	3d.	375. Let God arise	T. T. Trimell	4d.	775. O God of my righteousness	Greene	4d.
168. I desired wisdom	J. Stainer	6d.	346. Let my complaint (Male)	Thorne	3d.	106. O God, the King of Glory	H. Smart	4d.
230. I did call upon the Lord	Pattison	4d.	509. Let not thine hand	J. Stainer	3d.	141. O God, Thou art my God	H. Purcell	3d.
758. If the Lord Himself	Walmisley	6d.	438. Let not your heart	M. B. Foster	3d.	585. Ditto	B. Luard-Selby	4d.
117. I have set God	Dr. Blake	6d.	438.* Ditto (8 v.)	M. B. Foster	3d.	679. Ditto	F. Tozer	4d.
130. I have set God	J. Goldwin	3d.	807. Ditto	Eaton Fanning	3d.	34. O God, Thou art worthy	A. Sullivan	4d.
420. I have set God	Hamilton Clarke	4d.	795. Let the heavens be glad	H. M. Higgs	4d.	48. O God, Thou hast	H. Purcell	4d.
122. I have surely built	Dr. Boyce	2d.	226. Let the peace of God	J. Stainer	4d.	10. O God, Who hast	A. S. Baker	3d.
219. I have surely built	T. T. Trimell	4d.	595. Let the righteous	R. F. Lloyd	3d.	30. Ditto	A. W. Batson	3d.
590. I heard a great voice	G. F. Cobb	3d.	328. Let the words of my	A. D. Culley	3d.	507. Ditto	J. V. Roberts	2d.
396. I heard a voice	Sir John Goss	2d.	494. Let Thy merciful ears	W. B. Bell	2d.	47. O how amiable	J. Barnby	3d.
171. I saw the Lord	J. Stainer	6d.	308. Let us now praise (Male)	Thorne	3d.	233. O how amiable	T. M. Pattison	3d.
743. I was glad	C. H. H. Parry	4d.	96. Lift up thine eyes	Sir John Goss	6d.	347. O how amiable	Oliver King	4d.
114. I was glad	T. Attwood	3d.	18. Lift up your heads	J. L. Hopkins	14d.	752. O how amiable	E. Fanning	3d.
32. I was glad	Sir G. Elvey	3d.	409. Ditto	S. Coleridge-Taylor	3d.	48. O how plentiful	T. M. Pattison	3d.
79. I was glad	C. E. Horsley	6d.	343. Lift up your hearts	J. Barnby	4d.	490. O Jerusalem, look about	E. Naylor	4d.
119. I was in the spirit	T. T. Trimell	4d.	403. Lighten our darkness	G. R. Vicars	2d.	301. O Jesus Victim	Rev. J. B. Tours	3d.
205. I will always give thanks	Dr. Clarke	3d.	595. Light of the world	E. Elgar	3d.	536. O joyful Light	B. Tours	3d.
73. I will cry unto God	Dr. Steggall	3d.	393. Like as the hart	Thomas Adams	3d.	543. O Lamb of God	J. Barnby	3d.
502. I will extol Thee	C. M. Hudson	3d.	799. Ditto	H. Clarke	3d.	251. O Lord God (Male)	Ernest Ford	4d.
29. I will give thanks	J. Barnby	6d.	530. Lo, God, our God	B. Haynes	3d.	204. O Lord God	Dr. Clarke	3d.
156. I will give thanks	E. J. Hopkins	6d.	711. Look on the fields	C. Macpherson	3d.	184. O Lord, look down	J. Battishill	3d.
568. I will give thanks	Mozart	4d.	639. Look upon the rainbow	T. Adams	3d.	702. O Lord, my God	Nares	3d.
674. I will give you rain	H. W. Wareing	4d.	801. Lord God of Abraham	A. H. Brewer	3d.	306. O Lord of hosts	Kate Boudry	3d.
225. I will go unto the altar	Dr. Garside	2d.	165. Lord, how are they	H. Clarke	6d.	25. O Lord, our Governor	H. Gadsby	3d.
437. I will greatly rejoice	Cruikshank	3d.	391. Lord, I have loved	F. Hiffe	3d.	393. O Lord, Thou art my God	Ch. H. Lloyd	6d.
195. I will lay me down	H. Gadsby	3d.	722. Lord, I have loved	G. W. Torrance	3d.	727. O Lord, Thou art my God	J. Goss	3d.
209. I will lay me down	Dr. H. Hiles	3d.	54. Lord, let me know mine end	Goss	3d.	690. O Lord, Thy Word	J. F. Bridge	6d.
495. I will lay me down	A. C. Edwards	3d.	334. Lord of all power (Male)	J. Barnby	2d.	583. O lovely peace	Handel	4d.
739. I will lift up mine eyes	D. S. Smith	3d.	459. Lord of our life	J. T. Field	3d.	726. O love most	A. H. Brewer	3d.
126. I will love Thee, O Lord	J. Clark	4d.	566. Lord of life	A. C. Mackenzie	3d.	3. O love the Lord	Sir A. Sullivan	2d.
394. I will love Thee	Kingston	4d.	404. Lord of the rich and golden	F. Tozer	2d.	556. Open to me the gates	F. Adam	4d.
78. I will magnify Thee	J. B. Calkin	3d.	411. Lord of the Harvest	J. Barnby	3d.	380. O perfect love	J. Barnby	3d.
27. I will magnify Thee	Sir John Goss	3d.	318. Lord, Thou art God	J. Stainer	4d.	124. O praise God	Dr. Clarke	6d.
153. I will magnify Thee	J. Shaw	3d.	434. Lord, Thou art good	A. Whiting	3d.	40. O praise God	T. T. Trimell	4d.
405. I will magnify Thee	O. King	3d.	274. Lord, what love have I	Dr. Steggall	6d.	429. O praise God	G. C. Martin	2d.
633. I will magnify Thee	F. Hiffe	4d.	267. Lord, who shall dwell	Dr. Roberts	4d.	355. O praise God	Theodore Distin	3d.
760. I will magnify Thee	W. H. Bell	4d.	335. Lo, summer comes again	J. Stainer	6d.	782. O praise our God, ye people	Boyce	4d.
780. I will magnify Thee	M. E. Lee	3d.	504. Lo! the winter	B. Farebrother	3d.	14. O praise the Lord	J. Barnby	4d.
154. I will mention	Sir A. Sullivan	6d.	350. Magnify His Name	G. C. Martin	4d.	683. O praise the Lord	Handel	4d.
575. I will not leave you	B. Steane	2d.	290. Make a joyful noise	A. C. Mackenzie	3d.	232. O praise the Lord	T. M. Pattison	3d.
790. I will not leave you comfortless	W. Byrd	3d.	108. Make me a clean heart	J. Barnby	3d.	178. O praise the Lord	Sir John Goss	3d.
519. I will open rivers	E. Pettman	3d.	431. Man goeth forth	A. W. Carnall	3d.	71. O praise the Lord	Ouseley	3d.
371. I will set His dominion	H. W. Parker	4d.	436. Man that is born	S. S. Wesley	3d.	266. O praise the Lord	Zingarelli	6d.
100. I will sing a new song	Dr. Armes	8d.	222. Me ye have bereaved	C. Morales	3d.	358. O praise the Lord	W. G. Wood	4d.
608. I will sing of the mercies	J. Booth	3d.	327. Mercy and truth are met	J. Stainer	3d.	166. O pray for the peace	E. H. Thorne	4d.
134. I will sing of Thy power	Greene	4d.	211. Mine eyes look unto Thee	H. Baker	3d.	51. O Saving Victim (No. 2)	Gounod	4d.
192. I will sing unto the Lord	Wareing	3d.	665. Miserere mei, Deus	J. Barnby	3d.	486. Ditto	Rossini	3d.
6. I will wash my hands	Hopkins	3d.	665. Ditto	Novello	2d.	492. Ditto	W. A. C. Cruikshank	3d.
710. If any man hath not	H. W. Davies	4d.	464. Ditto	J. Stainer	3d.	508. O Saviour of the (Male)	Roberts	2d.
53. If we believe that Jesus died	Goss	3d.	578. Ditto	E. Pettman	14d.	144. O sing unto the Lord	H. Purcell	6d.
433. If ye love Me	H. W. Wareing	3d.	765. Morn's roseate hues	Guadwick	3d.	551. O sing unto the Lord	Cruikshank	4d.
544. If ye love Me	B. Steane	2d.	512. My beloved apple	H. Purcell	6d.	8. O taste and see	Sir John Goss	3d.
469. If ye then be risen (S.A.)	M. B. Foster	3d.	617. My God, I thank Thee	F. H. Lemare	3d.	263. O taste and see	A. H. Mann	3d.
58. If ye then be risen	Dr. Naylor	3d.	10. My God, my God	Mendelssohn	6d.	87. O that I knew where I	Bennett	3d.
789. If ye then be risen	Ivor Atkins	4d.	288. My God, look upon	J. L. Hopkins	3d.	772. O that men would	J. B. McEwen	3d.
61. In Christ dwelleth	Sir John Goss	3d.	353. My heart is fixed	W. Cruikshank	4d.	806. O Thou the Central Orb	Gibbons	3d.
619. In every place incense	John E. West	3d.	460. My heart was glad	A. Carnall	4d.	663. O Voice of the Beloved	H. J. King	3d.
655. In heavenly love	H. Parker	3d.	164. My heart is in iting	M. B. Foster	4d.	123. O where shall wisdom	Dr. Boyce	6d.
			199. My hope is in the	J. Stainer	6d.	435. O worship the King	E. V. Hall	4d.
						135. O worship the Lord	Dr. Hayes	6d.

LONDON: NOVELLO AND COMPANY, LIMITED.

O DEATH! THOU ART THE TRANQUIL  
NIGHT

(DER TOD, DAS IST DIE KÜHLE NACHT)

FOR S.S.A.A.T.T.B.B.

THE ENGLISH WORDS FROM THE GERMAN OF HEINRICH HEINE BY THE REV. CANON GORTON

THE MUSIC COMPOSED BY

PETER CORNELIUS.

(OP. II, No. I.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Poco lento.*

1st SOPRANO. *mf* O Death! thou art the tranquil night, *mf* O

2nd SOPRANO. *p* O Life! thou art the sul-try day,

1st ALTO. *mf* O Death! thou art the tranquil night, *mf* O

2nd ALTO. *p* O Life! thou art the sul-try day,

1st TENOR. *mf* O Death! thou art the tranquil night, *mf* O

2nd TENOR. *p* O Life! thou art the sul-try day,

1st BASS. *mf* O Death! thou art the tranquil night, *mf* O

2nd BASS. *p* O Life! thou art the sul-try day

*Poco lento.*

(For practice only.) *mf* *p* *mf*



O DEATH! THOU ART THE TRANQUIL NIGHT.

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite, The twi - light comes, and wea - ry, From

toil shall I now find re - spite.

toil shall I now find re - spite.

toil shall I now find re - spite.

toil shall I now find re - spite.

toil shall I now find re - spite.

SOLO. *Poco più mosso.* O'er my lone-ly bed the moon soft-ly beams, And

toil shall I now find re - spite.

toil shall I now find re - spite.

toil shall I now find re - spite.

toil shall I now find re - spite.

*Poco più mosso.*

*p (Solo.)*



O DEATH ! THOU ART THE TRANQUIL NIGHT.

sings a joy - ous night - in - gale. She sings of love un - dy - ing, I hear it in my

O'er my lone - ly bed the moon soft - ly beams, And sings a joy - ous

O'er my lone - ly bed the moon soft - ly beams, And sings a joy - ous

dreams. . . . .

O'er my lone - ly bed the moon soft - ly beams, And sings a joy - ous

O'er my lone - ly bed the moon soft - ly beams, And sings a joy - ous

O'er my lone - ly bed the moon soft - ly beams, And sings a joy - ous

O DEATH! THOU ART THE TRANQUIL NIGHT.

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

night - in-gale. She sings of love un - dy - ing, she sings of love un - dy - ing, I

*Un pochettino più mosso.*

hear .. it in my dreams.

hear it in my dreams. TUTTI. *Un pochettino più mosso.* *cres.*

O'er my lone-ly bed the moon soft-ly beams, And

ing. O'er my lone-ly bed the moon soft-ly beams,

O'er my lone-ly bed the moon soft-ly beams,

hear it in my dreams. *Un pochettino più mosso.* *cres.*

O'er my lone-ly

O DEATH! THOU ART THE TRANQUIL NIGHT.

The musical score is written for voice and piano. It consists of two systems of staves. The first system has six staves, and the second system has seven staves. The music is in a minor key, indicated by the key signature of one flat. The tempo and mood are indicated by the title and the use of 'p' (piano) and 'cres.' (crescendo) markings. The lyrics are written below the vocal staves, and the piano accompaniment is written on the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings.

*p* *cres.*  
O'er my lone-ly bed the moon soft-ly

O'er my lone-ly  
O'er my lone-ly bed the

*cres.*  
sings . . a joy - ous night - in - gale. She sings of love, of

*cres.*  
And sings a joy - ous night - in - gale. She sings of

*cres.*  
beams, And sings a joy - ous night - in - gale.

*cres.*  
bed the moon soft-ly beams, And sings a joy - ous

*p* *cres.*

beams, And sings a joy - ous night - in - gale. She

O'er my lone-ly bed the moon soft - ly . . beams, And

bed the moon soft-ly beams, And sings a night - in - gale Of

moon soft-ly beams, . . And sings a night - in - gale. She

love, of . . love un - dy - ing, she sings of love, . . she

love. . O'er my lone-ly bed the moon soft-ly beams, . .

O'er my lone-ly bed the moon soft-ly beams,

night - in - gale, and sings a joy ous night - in - gale. She

*Ped.* \*

# O DEATH! THOU ART THE TRANQUIL NIGHT.

*cres.* sings of love un - dy - ing, I hear . . it in my  
*cres.* sings a joy - ous night - in - gale, a . . night - in -  
*cres.* love un - dy - ing, hear it in my  
*cres.* sings of love un - dy - ing, I hear it in my  
*cres.* sings of love un - dy - ing, I hear it in my  
*cres.* O'er my lone-ly bed the moon soft-ly beams, o'er my lone-ly  
*cres.* o'er my lone-ly bed, o'er my lone-ly bed, o'er my lone-ly bed the  
*cres.* sings of love un - dy - ing, I hear it in my

*mf* dreams, . . .  
*mf* - gale. . . . She sings of love un - dy - ing, I . . hear . . . it  
*mf* dreams. . . . She sings of love un - dy - ing, I hear . . it  
*mf* dreams. . . . O'er my lonely bed the  
*mf* dreams. . . . She sings of love un - dy - ing, I hear it  
bed the moon soft-ly beams, o'er my lone-ly  
*mf* moon soft - ly beams, *cres.*  
*mf* dreams. . . . She sings of love un - dy - ing, I . . hear it

# O DEATH! THOU ART THE TRANQUIL NIGHT.

*sempre poco più mosso.*

*p* I hear, in my dreams. O'er my lone-ly  
in my dreams. O'er my lone-ly bed the moon soft-ly  
moon soft-ly beams, *sempre poco più mosso.*  
in my dreams. . . O'er my lone-ly bed the moon soft-ly beams, And  
bed the moon soft-ly beams,  
o'er my lone-ly bed the moon soft-ly beams, And  
in my dreams, I hear it  
*sempre poco più mosso.*  
*Ped.* \* *Ped.* \* *cres.*  
I hear it in my  
bed the moon soft-ly beams, And sings a . . night-in-gale. I hear . . it in my  
beams, And sings a joy-ous night-in-gale. I hear it in my  
o'er my lonely bed the moon soft-ly beams, o'er my lone-ly  
sings a joy-ous night-in-gale. She sings of love un-dy  
o'er my lonely bed the moon softly beams, And sings a joy-ous night-in-gale, a  
sings a joy-ous night-in-gale. She sings of love un-dy-ing, I  
in my dreams, in my dreams.  
*Ped.* \* *Ped.* ( 8 ) \* *Ped.* \* *Ped.* \*



# O DEATH! THOU ART THE TRANQUIL NIGHT.

*p* *cres.*  
 dreams. O'er my lone-ly bed the moon soft-ly beams, And  
 dreams. O'er my lone-ly bed the moon soft-ly beams, And  
 dreams. O'er my lone-ly bed the moon soft-ly beams, And  
 bed it beams, . . . o'er my lone-ly bed the moon soft-ly  
 ing. *cres.* O'er my lone-ly bed the  
 night in-gale. O'er my lone-ly bed the moon soft-ly beams, And  
 hear . . it in my dreams, I hear it, I hear it  
 O'er my lone-ly bed the moon soft-ly  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cen.* *do.*  
 sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
 sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
 sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
 beams, And sings a joy-ous night in-gale, a joy-ous night in-gale. I  
*cen.* *do.*  
 moon soft-ly beams, And sings a joy-ous night in-gale. I hear it, I  
 sings a joy-ous night in-gale. She sings of love un-dy-ing, I  
 in my dreams. She sings of love un-dy-ing, I  
 beams, And sings a night in-gale. I  
*cen.* *do.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

O DEATH! THOU ART THE TRANQUIL NIGHT.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is marked *mf* (mezzo-forte) and features a series of eighth and sixteenth notes, often beamed together. The left-hand accompaniment is marked *p* (piano) and consists of a simple bass line with some chords. The voice part is a single melodic line with lyrics. The lyrics are: "hear it in my dreams, I hear it in my dreams, She sings of love un-". The score includes dynamic markings (*mf*, *p*) and phrasing slurs. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" featuring vocal parts and piano accompaniment. The score includes lyrics and musical notation with dynamic markings like "cres.", "mf", "ten.", and "cres. e string."

O DEATH! THOU ART THE TRANQUIL NIGHT.

The musical score is arranged for a choir and piano. It consists of two systems of staves. The first system has eight staves, with the top seven being vocal parts and the bottom one being piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) with two parts each. The lyrics for the vocal parts are: "dy - ing, I hear . . it in my dreams, I", "love un - dy - ing, I hear it in my dreams, I", "dy - ing, I hear . . it in my dreams, I", and "love un - dy - ing, I hear it in my dreams, I". The piano accompaniment features a series of chords and moving lines. The second system has eight staves, with the top seven being vocal parts and the bottom one being piano accompaniment. The vocal parts continue with the lyrics: "hear . . it in my dreams, I hear . . it in my dreams.", "hear it in my dreams, I hear . . it in my dreams.", "hear it in my dreams, I hear . . it in my dreams.", and "hear . . it in my dreams, I hear . . it in my dreams.". The piano accompaniment continues with chords and moving lines. The score includes dynamic markings such as *f*, *ten.*, *pp*, and *p*. A *Ped.* marking is present at the end of the first system. A *\** marking is present at the end of the second system.

# PART-SONGS

COMPOSED BY

## PETER CORNELIUS

WITH ENGLISH WORDS.

---

### MALE VOICES.

---

FLEETING LIFE. T.T.B.B.B. (Ach, wie nichtig, ach, wie flüchtig.)

THE OLD SOLDIER'S DREAM. Nine Parts—six Tenor and three Bass.  
(Der alte Soldat.)

TROOPER'S SONG. Double Chorus, eight parts.  
(Reiterlied. Wagen musst du.)

THE PATRIOT'S VOW. T.T.B.B.B. (Der deutsche Schwur.)

THE HORSEMAN. T.T.B.B. (Reiterlied. Frisch auf in Windeseil.)

*The above are in the press, and will be ready shortly.*

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### MIXED VOICES.

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*The following are ready, in NOVELLO'S PART-SONG BOOK :—*

No. 952. THE HERO'S REST. S.T.B.B. and Bass Solo. (Die Vätergruft.)  
Price 3d. Tonic Sol-fa Series, 1420, 1d.

No. 930. I CAN BUT LOVE THEE. S.A.A.T.B.B. (Ich will dich lieben.)  
Price 3d. Tonic Sol-fa Series, 1387, 1½d.

No. 959. O DEATH! THOU ART THE TRANQUIL NIGHT.  
S.S.A.A.T.T.B.B. (Der Tod, das ist die kühle Nacht.) Price 4d. Tonic  
Sol-fa Series, 1424, 2d.

*The following, with others, are in the press and will be ready shortly.*

MOTETTS: THE SURRENDER OF THE SOUL. (Liebe, dir ergeb  
ich mich.)

THRONE OF MERCY. (Thron der Liebe.)

---

To A. H. BREWER, ESQ.

COMPOSED FOR THE GLOUCESTER DIOCESAN CHORAL UNION FESTIVAL, 1905.

THERE IS NONE THAT CAN RESIST  
THY VOICE

ANTHEM FOR FESTIVALS

The Words selected from  
Judith xvi. 14, 13; Tobit xiii. 11, 13  
by A. B. WHEELER.

COMPOSED BY

IVOR ATKINS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.*

Soprano. Alto. Tenor. Bass.

There is none, none that can re -

*Allegro moderato. ♩ = 116 to 120.*

There is none, none that can re -

sist . . . Thy voice, . . . there is

sist . . . Thy voice, . . . there is

sist . . . Thy voice, . . . there is none, there is

sist . . . Thy voice, . . . there is none, there is

*cres.*

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THERE IS NONE THAT CAN RESIST THY VOICE.

none that can re - sist Thy voice. I will sing un-to the

none that can re - sist Thy voice.

none that can re - sist Thy voice.

none that can re - sist Thy voice.

Lord a new song. O Lord, . . . Thou art great, O

O Lord, . . . Thou art great, O

O Lord, . . . Thou art great, O

O Lord, . . . Thou art great, O

Lord, . . . Thou art great, O

Lord, . . . Thou art great and glo - ri-ous, Thou art great and

Lord, . . . Thou art great and glo - ri-ous, Thou art great and

Lord, . . . Thou art great and glo - ri-ous, Thou art great and

Lord, . . . Thou art great and glo - ri-ous, Thou art great and

THERE IS NONE THAT CAN RESIST THY VOICE.

glo-rious, art great and glo-rious, mar-vellous in strength,  
glo-rious, art great and glo-rious, mar-vellous in strength,  
glo-rious, art great and glo-rious, mar-vellous in strength,  
glo-rious, art great and glo-rious, mar-vellous in strength,

mar-vel-lous . . in . . strength, mar-vellous in strength, O Lord, Thou art  
mar-vel-lous . . in . . strength, mar-vellous in strength, O Lord, Thou art  
mar-vel-lous . . in . . strength, mar-vellous in strength, O Lord, Thou art  
mar-vel-lous . . in . . strength, mar-vellous in strength, O Lord, Thou art

great, O Lord, Thou art great, mar-vellous in strength. Let all Thy cre-a-tion  
great, O Lord, Thou art great, mar-vellous in strength. Let all Thy cre-a-tion  
great, O Lord, Thou art great, mar-vellous in strength. Let all Thy cre-a-tion  
great, O Lord, Thou art great, mar-vellous in strength. Let all Thy cre-a-tion

THERE IS NONE THAT CAN RESIST THY VOICE.

serve Thee, let all, . . . all Thy cre - a - tion serve . . . Thee.

serve . . . Thee, let all, all Thy cre - a - tion serve . . . Thee.

serve Thee, let all, . . . all Thy cre - a - tion serve . . . Thee.

serve . . . Thee, let all Thy.. cre - a - tion serve . . . Thee.

*sf cres.* *ff*

*sf cres.* *ff*

*sf* *cres.* *ff*

*sf cres.* *ff*

Ma - ny na - tions shall come from far . . . . . to the

*dim.* *sf*

Ma - ny na - tions shall come from far . . . . . to the

Name of the Lord God, ma - ny na - tions shall come from far to the Name, the

THERE IS NONE THAT CAN RESIST THY VOICE.

Ma - ny na-tions shall

Ma - ny na-tions shall come from far, ma - ny na-tions shall

Name of the Lord God, ma - ny na-tions shall come, shall

Name of the Lord . . . God, ma - ny na-tions shall come from far to the

come from far . . . to the Name . . . of the Lord . . .

come from far to the Name, the Name of the Lord, of the Lord

come to the Name, to the Name, the Name of the Lord, of the Lord

Name, the Name, to the Name, to the Name of the Lord, of the Lord, the Lord

God. With gifts in their hands. e - ven gifts to the

God. With gifts in their hands, e - ven gifts to the

God. With gifts in their hands, e - ven gifts to the

God. With gifts in their hands, e - ven gifts to the

THERE IS NONE THAT CAN RESIST THY VOICE.

King of Heaven, . . . to the King of Heaven, . . .

King of Heaven, . . . to the King of Heaven,

King of Heaven, . . . to the King of Heaven, . . .

King of Heaven, . . . to the King of Heaven,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'King of Heaven, . . . to the King of Heaven, . . .'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *cres.* and *ff*.

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -

The second system continues the vocal and piano parts. The lyrics are 'gen - er - a - tions of gen - er - a - tions shall praise . . Thee, and sing . . songs of re -'. The piano accompaniment features a more active right-hand melody. Dynamics include *cres.*, *sf*, and *ff*.

- joic - ing, songs . . . of re - joic - ing, songs, . . .

- joic - ing, songs . . . of re - joic - ing, songs, . . .

- joic - ing, songs . . . of re - joic - ing, songs, . . .

- joic - ing, songs . . . of re - joic - ing, songs, . . .

The third system concludes the piece. The vocal parts end with a final phrase. The piano accompaniment provides a strong harmonic foundation. Dynamics include *ff* and *sf*.



THERE IS NONE THAT CAN RESIST THY VOICE.

songs . . . of re-joic-ing. *a tempo.* Ma-ny  
 songs . . . of re-joic-ing. *a tempo.* Ma-ny  
 songs . . . of re-joic-ing. *a tempo.* Ma-ny  
 songs, sing songs of re-joic-ing. *allargando.* Ma-ny

*fff* *a tempo.*

na-tions shall come from far . . . to the Name . . . of the Lord.  
 na-tions shall come from far . . . to the Name . . . of the Lord,  
 na-tions shall come from far.  
 na-tions shall come from far.

*sf*

gen-er-a-tions of gen-er-  
 gen-er-a-tions of gen-er-  
 With gifts . . . in their hands, . . . gen-er-a-tions of gen-er-  
 With gifts . . . in their hands, . . . gen-er-a-tions of gen-er-

*sf* *sf* *sf*

THERE IS NONE THAT CAN RESIST THY VOICE.

a-tions shall praise Thee, and... sing, and... sing

a-tions shall praise Thee, and... sing, and... sing

a-tions shall praise Thee, and... sing, and... sing

a-tions shall praise Thee, and... sing, and... sing

songs of re-joicing. Bless-ed... shall be all they that

songs of re-joicing. Bless-ed... shall be all they that

songs of re-joicing. Bless-ed... shall be all they that

songs of re-joicing. Bless-ed... shall be all they that

*Maestoso.*

*sfz*

love Thee for ev-er, for ev-er, er.

love Thee for ev-er, for ev-er, er.

love Thee for ev-er, for ev-er, er.

love Thee for ev-er, for ev-er, er.

*dim.* *mf* *dim.* *Sw. p*

THERE IS NONE THAT CAN RESIST THY VOICE.

SOPRANO SOLO OR SEMI-CHORUS. *Andante espressivo.*

0 bless - ed are they that love Thee, are they that love

*Andante espressivo. ♩ = 80.*

*rall. Gt. pp*

*Man.*

Thee. They shall re - joice, re - joice for Thy peace,

*pp*

they shall re - joice, re - joice for Thy peace, they shall re -

*p*

joyce . . for Thy peace. 0 bless - ed are

*dim.* *Solo. Clar.* *Sw.*

*dim.* *Ped.*

they that love Thee, are they that love Thee, that love . .

*dim.* *Ch.* *dim.*

THERE IS NONE THAT CAN RESIST THY VOICE.

Thee.

*p* *Gt. accel. poco a poco e cres.* *f*

*sempre cres.* *ff* *Tempo 1mo.*

There is none, none that can re -

There is none, none that can re -

There is none, none that can re -

There is none, none that can re -

sist Thy voice, there is

sist Thy voice, there is

sist Thy voice, there is none, there is

sist Thy voice, there is none, there is

*cres.*

THERE IS NONE THAT CAN RESIST THY VOICE.

*sf* none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .  
*sf* none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .  
*sf* none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .  
*sf* none that can re - sist Thy voice. O Lord, . . Thou art great, O Lord, . .

. Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in  
. Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in  
. Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in  
. Thou art great and glo - ri - ous, . . Thou art great and glo - ri - ous, marvellous in

*ff* strength. Let all Thy cre - a - tion serve Thee, let all  
*ff* strength. Let all Thy cre - a - tion serve Thee, Let all  
*ff* strength. Let all Thy cre - a - tion serve Thee, let all, . . let  
*ff* strength. Let all Thy cre - a - tion serve Thee, let all



*Allargando* . .

... thy cre - a - tion serve . . Thee. . .

Thy cre - a - tion serve . . Thee. . .

all Thy cre - a - tion serve . . Thee. . .

Thy cre - a - tion serve . . Thee. . .

*Allargando* . .

*poco* . . . *a* . . . *poco* . . . *al* . . . *Lento*.

A - - - men, A - - - - men. . . . .

A - - - - men, A - - - - men. . . . .

A - - - men, A - - - - men. . . . .

A - - - - men, A - - - - men. . . . .

*poco* . . . *a* . . . *poco* . . . *al* . . . *Lento*.

## PRAISE TO GOD, IMMORTAL PRAISE

ANTHEM FOR HARVEST

WORDS FROM A HYMN BY ANNA LÆTITIA BARBAULD (1743-1825)

COMPOSED BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato maestoso. ♩ = 80.*

**ORGAN.**

*Sw. mp rit. a tempo. Gt. mf cres.*

*mp Ped. marcato.*

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

Praise to God, praise to  
Praise to God, praise to  
Praise to God, praise to  
Praise to God, praise to

*Sw. Full. (open) f Gt. Ped.*

God, im-mor-tal praise, For the love . . . that crowns our days ; Boun-teous source of ev-ry  
God, im-mor-tal praise, For the love that crowns our days ;  
God, im-mor-tal praise, For the love that crowns our days ; Boun-  
God, im-mor-tal praise, For the love that crowns our days ;

*mf*

PRAISE TO GOD, IMMORTAL PRAISE.

# PRAISE TO GOD, IMMORTAL PRAISE.

praise, For the love . . that crowns our days. Praise.  
 praise, For the love that crowns our days. . . Praise.  
 praise, For the love . . that crowns our days. . . Praise.  
 praise, For the love . . that crowns our days. . . Praise.

*Sv. Full.*

*mp* Autumn's rich o'er - flow-ing  
*mp* All the plen - ty summer pours ;

*mf* to 8 ft. Reeds. *mp* to Oboe.  
*Ped.*

*f* Praise to God, . . praise to God, . . im - mor - tal praise. . .  
*f* Praise to God, praise to God, im - mor - tal praise. . .

stores ;

*mf* *Gt.* *Sv.* *Ch. Reed.*  
 ( 3 )

PRAISE TO GOD, IMMORTAL PRAISE.

mp *Yel-low sheaves of ri-pen'd grain :*

*mp* *Flocks that whiten all the plain ;*

*Sw.*

*Sw.*

*Ped.*

*f* *Praise to God, praise to God, im - mor-tal praise. . .*

*f* *Praise to God, praise to God, im - mor - tal praise. . .*

*Gt.*

*mf*

*Sw.*

*Ch.*

*mf* *Praise. . .*

*mf* *Praise. . .*

*mp*

*Sw.*

*Ped.*

*dim.*



PRAISE TO GOD, IMMORTAL PRAISE.

PRAISE TO GOD, TRINITY PRAISE.

Lord, for these our souls shall raise . . . Grate-ful vows and sol-enn

Lord, for these our souls shall raise Grateful vows . . . and sol-enn

Lord, for these our souls shall raise Grateful vows . . . and sol-enn

Lord, for these our souls shall raise . . . Grate-ful vows and sol-enn

The image displays a musical score for a four-part vocal setting of "The Lord's Prayer." The score is written for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass) voices, along with a piano accompaniment. The music is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked "Moderato." The lyrics are: "The Lord's Prayer. Lord, for these our souls shall raise Grateful praise, Thy will be done, as in heaven, so on earth, Give us this day our daily bread, and lead us not into temptation, but deliver us from evil. Amen." The vocal parts enter with the lyrics "praise," and the piano accompaniment provides a harmonic foundation. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano).

*cres.* souls shall raise *dim.* and sol - emn  
*cres.* vows, grate - ful vows and solemn praise, *dim.* sol - emn  
*cres.* ful vows and solemn praise, grate - ful vows, *dim.* grate - ful vows and sol - emn  
*cres.* raise Grateful vows and solemn praise, *dim.* and sol - emn  
*rall.*

# PRAISE TO GOD, IMMORTAL PRAISE.

*a tempo.*

praise.

*a tempo.*

praise.

*a tempo.*

praise.

*a tempo.*

praise.

*a tempo. rit. a tempo. cres.*

*mp Sw. mp Gt. mf*

*Ped. marcato.*

*ff*

Now to God, now to God on high be

Now to God, now to God on high be

Now to God, now to God on high be

Now to God, now to God on high be

Now to God, now to God on high be

*Sw. Full (Open). Gt. f*

given, Glo - ry both in earth and heaven, To . . the Father and the Son, . . And . .

given, Glo - ry both in earth and heaven,

given, Glo - ry both . . in earth and heaven, To . . the Father and the

given, Glo - ry both in earth and heaven,

# PRAISE TO GOD, IMMORTAL PRAISE.

*cres.* *f* *cres.*  
the Spi-rit, Three in One, Hon-our, praise, and glo-ry be,  
*cres.* *f* *cres.*  
Hon-our, praise, and glo-ry be,  
*cres.* *f* *cres.*  
Son, And the Spi-rit, Three in One, Hon-our, praise, and glo-ry be,  
*cres.* *f* *cres.*  
Hon-our, praise, and glo-ry be,

*ff largamente.* *f a tempo.*  
Now and thro' e-ter-ni-ty, now and thro' e-ter-  
*ff largamente.* *a tempo.*  
Now and thro' e-ter-ni-ty, now and thro' e-  
*ff largamente.* *a tempo.*  
Now and thro' e-ter-ni-ty, a tempo.  
*ff largamente.* *a tempo.*  
Now and thro' e-ter-ni-ty, a tempo.

*ff largamente.* *Full Sw. (open).* *Gt. a tempo.*  
Now and thro' e-ter-ni-ty, *f*  
*Ped.*

*cres.* *poco accel.* *f*  
ni-ty, e-ter-ni-ty, now and thro' e-ter-ni-  
*cres.* *poco accel.* *f*  
ter-ni-ty, thro' e-ter-ni-ty, now and thro' e-ter-ni-  
*f* *cres.* *poco accel.* *f*  
now and thro' e-ter-ni-ty, now and thro' e-ter-ni-  
*f* *cres.* *poco accel.* *f*  
now and thro' e-ter-ni-ty, now and thro' e-ter-ni-

*cres.* *ff poco accel.*  
*doppio Ped.*



